

SOUND . LIGHTING . VIDEO . MUSIC . PERFORMING

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 143 JULY 2012

WWW.MOBILEBEAT.COM

THE MOBILE BEAT TOP 200

POWERED BY DJ INTELLIGENCE®

BUILD YOUR MUSIC SKILLS:

- HANDLING REQUESTS
- HOW TO CONTROL CROWD ENERGY
- WEDDING CEREMONY MUSIC
- DO YOU HAVE **EVERY** SONG?!
- DUBSTEP FOR MOBILES

9 WAYS TO OPTIMIZE FACEBOOK FOR BUSINESS

ARE YOU READY FOR SCHOOL(S)?

- MASTERING YOUTH MUSIC
- BREAKING INTO PENNY-PINCHING SCHOOLS
- SCHOOL DANCE VIDEO MIXING TIPS

REVIEWS:

- YAMAHA DXR POWERED SPEAKERS
- KINGDOM PHOTO BOOTH
- EV ZXA1 POWERED SUBWOOFER

DJUniversity

Presented By:



TURN TO PAGE 8

Pioneer DJ

PUREFORMANCE



It's all about high performance and pure tones for your beats and effects. Perfect for smaller venues or mixing it up at home, the DJM-850's groundbreaking effects, advanced features and world acclaimed tone quality guarantees your best, pure performance every time you play. **Pureformance.**



Also available in silver

- **Variety of advanced effects including Sound Color FX, new Beat Color FX, and Beat Effects**
- **Quickly change between the new Beat Color FX and Sound Color FX to suit each tune for further remixing and sound capabilities**
- **Top panel USB connector for DJ software**
- **Supreme sound quality: Built-in 24bit/96kHz high performance USB soundcard**
- **High Performance Channel Faders**



SCAN FOR VIDEO

PIONEERDJUSA.COM



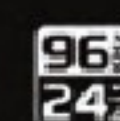
/PIONEERDJUSA



@PIONEERDJ

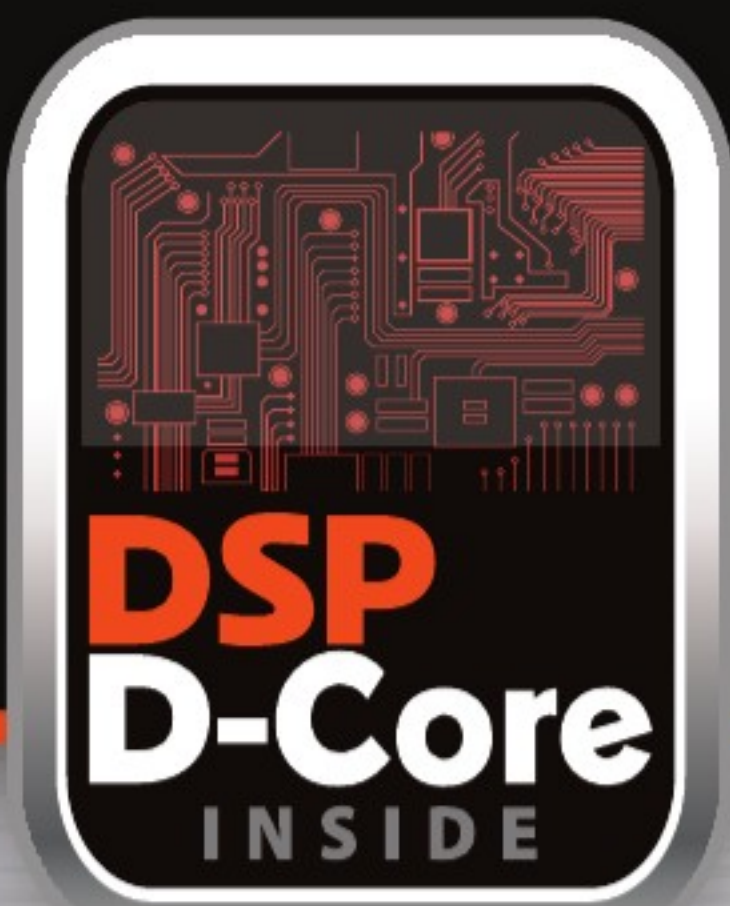


/PIONEERDJGLOBAL



DJM-850

Performance DJ Mixer



Driving Sound To Perfection

DSP D-Core Technology

From American Audio

The New DSP D-Core Sound Engine Has Been Engineered To Create Studio Quality Sound And Pro Stage Microphone Circuitry In Mobile DJ Mixing Console Sound Cards. You Can Find It Only In These American Audio Midi Controllers:



VMS4.I Feat. TRAKTOR®
\$599.99*

4-Channel Midilog Controller
Bundled with:



NEW!

Follow Us On:



facebook.com/americandj
twitter.com/americandj
youtube.com/adjlighting



VMS4.I
\$499.99*

4-Channel Midilog Controller
Bundled with:



NEW!

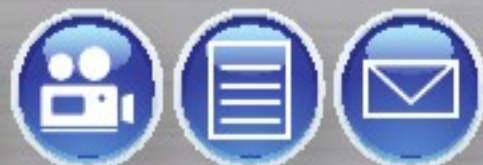


VMS2
\$299.99*

4-Channel Midilog Controller
Bundled with:



AMERICAN AUDIO®



www.americanaudio.us

Get Product Details & User Manuals, Join the ADJ Forums & ADJ Advantage Program & Stay up-to-date with ADJ by signing up for the monthly E-News!

Contact us today for an authorized American DJ Dealer in your area
or a free catalog: **800.322.6337 // www.americanaudio.us**

©2012 American Audio® • Los Angeles, CA 90040 USA www.americanaudio.us • Kerkrade, Netherlands www.americanaudio.eu
*Price & Specifications subject to change without notice. Dealer price may vary. Pricing in U.S. Dollars.
Distributed in Canada by Sounds Distribution - Toll Free: 800-26-SOUND • Local: 905-428-9062 • www.soundsdist.com
TRAKTOR® is a registered trademark of Native Instruments GmbH.

playlist

6	TRACK ONE	Inside this Issue...	Dan Walsh
8	MUSIC NEWS	Items of Musical Interest	
10	OPENING CUT	DJ Dos and Don'ts	DJ Fuze
12	PLAY SOMETHING WE CAN DANCE TO	Preparing the Dish The Client Ordered?	Jay Maxwell
15	IT'S HOT	Hot New Gear	
16	FEATURE	DJ Learns a Lesson	Marc Andrews
18	MIDWEEK MONEY	Kids' Event on a Large Scale	Rob Johnson & Thomas Dorsher
20	FEATURE	THE MOBILE BEAT TOP 200 • Powered by DJ Intelligence®	
30	CROWDPLEASER	Bandstand Still Echoes	Mike Ficher
32	FEATURE	The Art of Ceremony Music	Matt Windsor
34	NATIONAL DEALER LISTING	Find MB and DJ Gear Near You!	
36	FEATURE	Crowd Power	Matt Blank
38	THE SPIN DOCTOR	Straight Talk on Taking Requests	Mike "Dr. Frankenstand" Ryan
40	REALITY CHECK	Do You Have EVERY Song?	Mark Johnson
42	FEATURE	Dubstep Forward	dj day-na
44	YOUTH EVENT MASTERY	Mastering Youth Music	Arnoldo Offermann
46	INSIDE THE INDUSTRY	Blizzard Lighting and Full Compass Systems	Ryan Burger
51	PRODJFILE	In Memoriam: Jerry Taylor	Jim Weisz & Tommy Evans
52	THE COMPLETE DJ	The DJ's Other Jobs	Stu Chisholm
54	EYE CANDY	Free At Last: CSL's 6 CSL LP60 Uplighting System	Marti DiBergi
56	EDJ WORKSHOP	Cutting-Edge Digital Tools	Richard McCoy
57	DVJ: THE DIGITAL VIDEO JOCKEY	Video Mixing for Youth Events	Laine O'Neill (VJ Infiniti)
58	SCOOP	Small Sonic Fist—Big Punch: EV's ZXA-1 Subwoofer	Jim Weisz
59	SCOOP	It's X, Not S: The New DXR Powered Speaker Family	Robert Lindquist
60	SCOOP	Capturing Royal Images: Kingdom Photo Booth / Photo King Software	J. Richard Roberts
61	WEISZ ON THE WEB	9 Ways to Optimize Facebook for Business	Jim Weisz
62	GITOMER ON SALES	20/20 Vision: Looking Back and Ahead, Part 2	Jeffrey Gitomer
63	BUSINESS CHOPS™	Sorting Out the Decision Process	John Stiernberg
64	THE DJ COACH	It's a DJ's Life	Paul Kida, The DJ Coach
65	ADVERTISERS	Company Contact Info	
66	THE LAST WORD	The Noise	Jason Weldon

ARE YOU READY FOR SCHOOL(S)?

YOUTH EVENT FEATURES:

16, 18, 30, 44, 57, 60

TOP 200 / MUSIC SKILLS

MUSIC FEATURES:

12, 20, 32, 38, 40, 42, 44,

RESPECT

EARNED. NEVER GIVEN.



K Series



KLA Series



KW Series

The K Family didn't become the #1-selling line of loudspeakers* in the U.S. just by showing up to the party. Like you, we're where we are today as a result of hard work, continuous improvement, and a deep understanding that every performance matters. When you do things right, people notice and you earn their business. No shortcuts. It sounds so simple, doesn't it?

So to you, and all those who put in the effort, the time, and the dedication it takes to achieve real and lasting success, you have our admiration and our support. We'll see you at the gig.

QSC
qscaudio.com

*Among all brands in retail dollar sales. Source: MI SalesTrak, 2010-2011

© 2011 QSC Audio Products, LLC. All rights reserved. QSC and the QSC logo are registered trademarks of QSC Audio Products, LLC in the U.S. Patent and Trademark Office and other countries. MI SalesTrak is a registered trademark of Marketing Information Services, Inc.

There's so much packed into this issue, it's hard to know where to start...

First, a word about our dual-theme of youth events and music, the latter highlighted by our annual Top 200 List (thanks to the data-crunchers over at DJ Intelligence at www.djintelligence.com). This time around, we "give the people what they want"—that is an unadorned bunch of song lists, so we could fit in as many songs as possible. Apparently, more of you are interested in the lists themselves than our insightful commentary about those lists. Go figure.

Beyond the raw data of the song lists, you will find a number of ways to hone your music programming skills to a fine point. Jay Maxwell talks about balancing your DJ musical knowledge and mixing experience against the client's personal song list. Mike Ryan also takes a blunt look at how DJs view onsite requests, and offers some practical tips.

Covering a current trend, dj day-na breaks down dubstep from the mobile DJ perspective, with a little history and various DJ views of how it fits—or doesn't fit—into a mobile's musical arsenal. Matt Blank provides some specific advice on reading your crowds and cultivating their energy with music to create the perfect event. And we even go beyond the dancefloor with Matt Windsor to look at how you can help your wedding clients plan their ceremony music as well.

Stepping back from the practical to the analytical, Mark Johnson points out yet another absurdity of the "song count" issue, as he asks, in all seriousness, "Do you have *every* song?" Our resident music historian, Mike Ficher, pays tribute to the late, great Dick Clark with a discussion of American Bandstand's legacy.

Then our themes start overlapping. Seems the subject of music is key for the youth market. Another no-brainer. Arnoldo Offermann pulls no punches as he describes his method for overcoming the "do not play" list problem. New columnist Laine O'Neill offers some ideas for better school dance video mixing as well.

More generally, Marc Andrews shares his non-DJ experience at a school dance that generated some thoughts on overcoming the budget objection to hiring a real DJ for school dances. Rob Johnson, along with Thomas Dorsher, both of DigiGames, describe the company's big event with the History Channel, and point toward a new opportunity on the horizon for all gameshow-owning DJs.

In the tech realm, Rich McCoy runs down a menu of new options for digitally enhancing your gigs, while we review new gear from Yamaha, EV and Kingdom Photo Booth. Publisher Ryan Burger also takes along on a roadtrip to visit rising light-makers at Blizzard and the major retailers at Full Compass, both of whom happen to be in Wisconsin.

Business-wise, John Stiernberg continues outlining best practices for organizing and decisionmaking for your DJ company, Jeffrey Gitomer, continues his look at lessons from his 20-year career in sales, and Jim Weisz helps you tune up your Facebook presence to take full advantage of the social media platform as you grow your business.

Finally, Jim also offers a remembrance of beloved Dallas-area DJ, Jerry Taylor who recently passed, celebrating his life in entertainment and beyond. And DJ Coach Paul Kida looks at living the DJ life to the fullest.

Dan Walsh, Editor-In-Chief

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

www.mobilebeat.com

ISSUE 143 • JULY 2012

Publisher

Ryan Burger • ProDJ Publishing

Editor in Chief

Dan Walsh

Review Coordinator / Assistant Editor

Jake Feldman

Circulation Manager

Kitty Harr

Editorial Assistant / Writer

Rebecca Burger

Graphic Design Consultant

Adam Rothberg

Sales, Conferences, and Events Group Director

Michael Buonaccorso

CONTRIBUTORS

Jay Maxwell	Jason Weldon	Mark Johnson
Mike Ficher	Arnoldo Offermann	dj day-na
Paul Kida,	Stu Chisholm	Richard McCoy
The DJ Coach	DJ Fuze	Jeffrey Gitomer
John Stiernberg	Matt Blank	Matt Windsor
Rob Johnson	Jim Weisz	Laine O'Neill
Thomas Dorsher	Tommy Evans	Robert Lindquist
Marc Andrews	J. Richard Roberts	Mike "Dr. Frankenstand" Ryan
	Thomas Edison	

HOW TO REACH MOBILE BEAT:

Tel: 515-986-3300 • Fax: 515-986-3344

E-mail: webmaster@mobilebeat.com

Web: www.mobilebeat.com

For subscriptions, address changes or back issues go to www.mobilebeat.com or contact Mobile Beat by mail at: 212 SE Main St, Grimes IA 50111

Back issues of Mobile Beat (if available)

\$5 (in Canada: \$6, US funds)

Shipping address:

ProDJ Publishing • 212 SE Main St • Grimes IA 50111

Mobile Beat (ISSN# 1058-0212) is published by:

ProDJ Publishing (BC Productions, Inc.)

212 SE Main St, Grimes IA 50111

January, March, May, July, September,

November, December (7 issues per year).

Ground shipments to: 212 SE Main St, Grimes IA 50111

Periodical postage paid at Grimes, IA and additional mailing locations.

Subscription rates:

US and possessions: \$25 for 1 year, \$45 for 2 years and \$65 for 3 years

Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years

All other countries: \$60 per year

Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to:

Mobile Beat • 212 SE Main St • Grimes IA 50111

Copyright © 2012 by ProDJ Publishing

All rights reserved. Reproduction of copy, photography,

or artwork prohibited without permission of the publisher.

All advertising material subject to publisher's approval.

TO ADVERTISE IN PRINT OR ONLINE, OR TO EXHIBIT AT A
MOBILE BEAT DJ SHOW, CALL MOBILE BEAT SALES AT
515-986-3300 x300 OR EMAIL SALES@MOBILEBEAT.COM

Free at Last



Freedom™ Par




Freedom™ Strip Mini



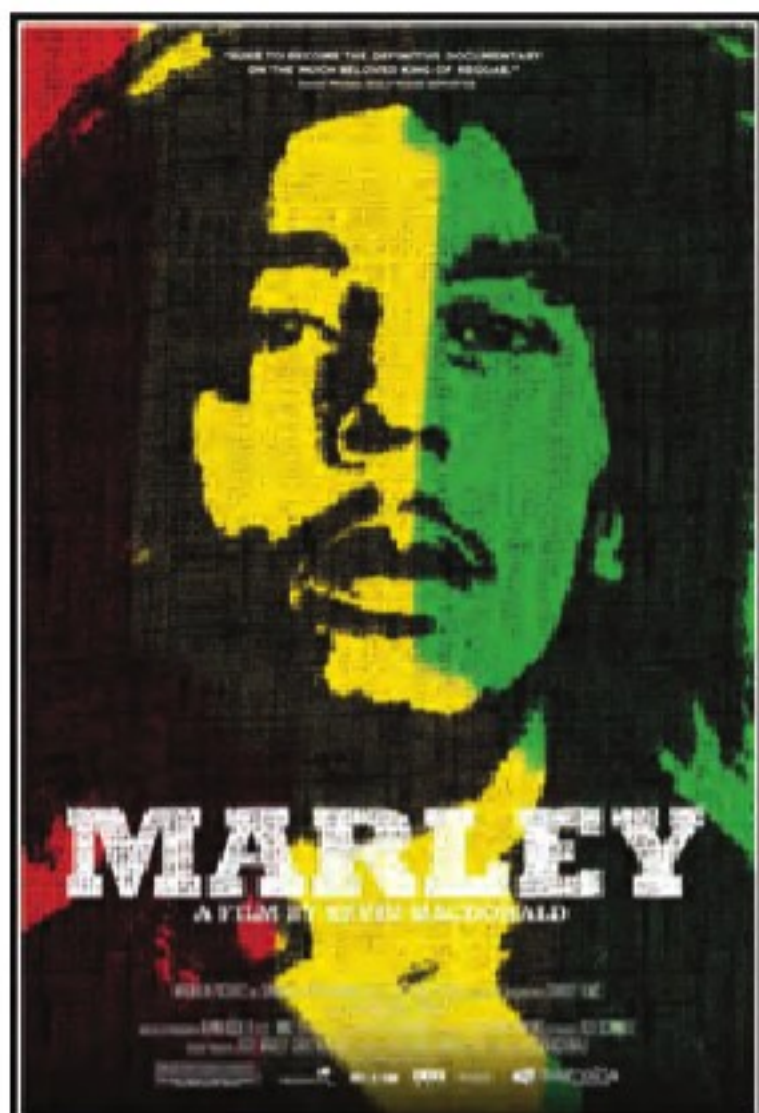
Pick up a D-Fi™ Tx 2.4
to send DMX wirelessly
to the Freedom™ Series

CHAUVET
Value • Innovation • Performance

     / ChauvetLighting
ChauvetDJ.com

Marley Breaks New Ground in Film

A new definitive documentary on reggae's legendary Bob Marley is the first U.S. film to ever be made available for streaming on Facebook the same day as its theatrical release. The PG-13 film continues to be available to stream online at www.facebook.com/bobmarley for \$6.99 via PayPal or by credit card. A portion of the proceeds from the film's Facebook sales benefit the charity organization Save the Children. For a list of all theatres and VOD outlets currently showing *Marley*, visit www.bobmarleymovie.com.



Made with the unprecedented support of the Marley family, *Marley* is the first film to tell the definitive life story of the musician, revolutionary and legend, from his earliest days to his rise to international superstardom. Along with an incredible soundtrack, the film features rare footage, archival photos, performances and interviews with Bob's family, friends and bandmates.

Directed by Academy Award-winner Kevin Macdonald (*One Day in September*, *The Last King of Scotland*, etc.), *Marley* is produced by Steve Bing (Shangri-La Entertainment) and Charles Steel, and executive produced by Ziggy Marley and Island Records' founder Chris Blackwell.

Hip Hop Legends Recognized

The Hip Hop Hall of Fame Awards TV Show is set to kick off a national and international media campaign in New York City announcing the 2012 Hall of Fame Inductee Class on Monday July 30, 2012 at an industry mixer and press event featuring the unveiling of the Hip Hop Hall of Fame Museum's preliminary plans for its Manhattan location. Following will be a Hip Hop Hall of Fame Museum All Star Benefit Concert with performances by the Cold Crush Brothers, DAS EFX, Brand Nubian, Brother J & X-Clan, Rob Base, the Fearless Four, Crash Crew, Black Sheep, with more to be added.

"The concert will celebrate hip hop music and culture from the '70s, '80s, '90s, and 2000s, to present day artists who will be featured in an upcoming Hip Hop Hall Documentary film," according to creator and executive producer J.T. Thompson.

The Hip Hop Hall of Fame Awards television show is scheduled for November at the Apollo Theater during Hip Hop History Month. This is its first broadcast since it aired on BET cable network in the 90s. Check out <http://hiphophall.org> for more info.



Joe Smith's Off the Record Material Goes Public

More than 25 years ago, retired music executive Joe Smith got more than 200 celebrated singers, musicians and industry icons to talk about their lives, music, experiences and contemporaries. The Library of Congress has announced that Smith has donated this treasure trove of unedited sound recordings to the nation's library.

The list of noted artists and executives is a veritable who's who in the music industry. They include: Artie Shaw, Woody Herman, Ella Fitzgerald, Ray Charles, Barbra Streisand, Little Richard, Bob Dylan, Paul McCartney, George Harrison, Elton John, Paul Simon, David Bowie, Billy Joel, Sting, Tony Bennett, Joan Baez, James Taylor, Dick Clark, Tina Turner, Tom Jones, B. B. King, Quincy Jones, David Geffen, Mickey Hart, Harry Belafonte and many others. All types of popular music are represented.

While president of Capitol Records/EMI, Smith recorded 238 hours of interviews over two years, excerpts of which he compiled and presented in his groundbreaking book, *Off the Record*, published by Warner Books in 1988. These candid and unabridged interviews have been digitized by the Library, and some of the recordings also will be streamed on the Library's website later this year.

As an insider, Smith connected with the artists on a personal level, leading to some interesting revelations.

- Bo Diddley talking about his own death
- Mickey Hart's revealing story about his father
- Peter Frampton's short-lived popularity
- Bob Dylan's surprising assessment of the turbulent '60s
- David Bowie's description of Mick Jagger as conservative
- Les Paul's creation of an electric guitar in 1929

Go to www.loc.gov for more info on this pop music history resource. **MB**



DJUniversity

Presented By:



Among the latest articles at DJ University, you will find :

Would You Hire You?

By Geoff Short

Owners of multi-op companies like the one I work for are used to looking for and recognizing the traits that make can make great DJs. But many (most?) DJs don't run companies with many different artists and may not regularly have to evaluate other DJs. For anyone who is selling their own services in the field and wants to continually grow and improve, the more important task may be to regularly evaluate yourself...

For the rest of this, and other great articles, go to www.mobilebeat.com/dj-university

REDLINE™ SERIES

ODYSSEY®

INNOVATIVE DESIGNS

In the 1990's, Odyssey introduced the first ever bag specifically designed for the DJ community. More than a decade later, the company that pioneered a new lifestyle for the mobile artist continues to lead the industry with innovation, and now proudly presents the **REDLINE SERIES™**.

Designed for today's highly advanced digital DJ, PRODUCER, and REMIXER, the **REDLINE SERIES™** combines real-world fit and function with creative applications, addressing the demands and needs of the dynamic mobile artist.



"Better by design"

BRL
BACKTRAK

BRL
17C

BRL
DIGITAL

BRL
DIGITAL2XL

BRLTECH

BRL
DIGITALXL

BRL
17W

BRL
BACKSPIN2

BRL
CONTROLW



DJ Dos and Dont's

A SUPER-SARCASTIC AND CYNICAL SET OF RULES FOR DJS TO LIVE BY

BY DJ FUZE •

All of us DJs, whether spinning clubs, cafeterias, or concerts, occasionally find ourselves stuck in surreal situations with individuals who are very possibly clinically insane, and if so, surely off their frickin' meds.

Just a few examples, you ask? OK, there's the the janky promoter, (see the Ice Cube film for reference), the belligerent MOB (mother of the bride), the swarm of ADD 13 year olds at the school dance (who are all turned up on Hawaiian Punch)! There's also the unknown, but astonishingly-cocky and unfriendly DJ that you have to work with, and even the dreaded "drunk girl with entitlement issues, bad breath, and lame requests."

Due to the many career hazards that lurk out there in our line of work, I have begun compiling a list of completely sarcastic, unapologetically cynical, yet semi-serious "DJ Dos and Don'ts" that should come in handy the next time you feel the urge to backhand somebody at a gig! I must admit though that this list is also peppered with subliminal advice on how to control the one career hazard common to all

DJs, that being the massive ego we carry so heavily in the oblong record crate located just above our necks!

DJ DOS AND DON'TS

DO... take all appropriate requests at weddings, bar mitzvahs etc, no matter how crappy the song may be to you. They are paying you for your mediocre sound system, not your great taste in music!

DON'T... take any inappropriate requests at weddings, even if the MOB comes up and demands it. Once at a wedding I did, the MOB actually requested "Bitch Betta Have My Money" by AMG. My keen DJ senses smelled about half a box of Sutter Home White Zinfandel on her wretched breath, so I decided not to go there, even for Mommy Dearest! She forgot what happened in about two minutes.

DO... patronize the hell out of pushy, long-winded morons who request crappy or inappropriate songs at your gigs, in order to get rid of

them in as little time as possible. Tell them something along these lines:

"Aw man, I love that song, I sure hope I have it on this computer... Awwwww, great choice! Oh man, see, what had happened was, I'm in transition right now between internal and external hard drives, so I don't have all the great songs that you've been requesting every five minutes, all night long, but awww, that song would have worked perfectly right now! Man you should definitely be a DJ, you have great taste!!"

DONT... ever let your guard down and actually engage in musical debates with moronic people who request absurd songs at your gigs. Live DJing is kind of like air-traffic controlling, in that you have to juggle lots of things in short bursts of time, so engaging in tiresome and useless musical repartee is not advisable in most situations.

Also, it's a total waste of time explaining such DJ time constraints to insane morons, so when in peril, refer to the "DO" above and patronize the hell out of them all—it works like a charm!!

DO... be humble and patronizing (yes, more patronizing, it's a great tool) when you find yourself having to work with overly-cocky, unfriendly DJs. The combination of overt cockiness and unfriendliness

is usually a sign of extreme insecurity, so in order to create a workable DJ environment in the booth with an insecure, er, jock, just be humble, but also drop a few random patronizing compliments on him like:

"Nice scratch-pads bro," or

"Dood, is that the new two-terabyte, portable, bus-powered DJ mini-drive? Awww man, you're the first person I've seen with that!"

This tactic should subdue his ego just enough to get you through the night without pimp-slapping him with your new 17-inch Macbook Pro!

DONT... ever confuse "being humble" with "turning your swagger down!" DJs are entertainers, and good doses of swagger and confidence are generally good things to possess and emit when performing. Just make sure to leave most of your swagger in the DJ booth and let your skills speak for themselves! **MB**



LED Replacement Bulbs

LED Replacement Bulbs. PARs, MR16s, Bi-Pin, & more. Our LED bulb selection is growing!



LED Fixtures



Hyper Panel 288 RGBAW
 Red, Green, Blue,
 Amber & White
\$169



Hyper Bar 252 RGB

252: 10mm RGB diodes with digital display, 1m long: **\$169**
 252W: 10mm RGB diodes, IP65 outdoor rated, 1m long: **\$199**



Hyper Bar 843 RGB

843: 84x3watt RGB diodes with digital display, 1m long: **\$569**

NEW!!



Hyper 363 Lite White
 36 3watt warm and cool white diodes
 all in a smaller compact casing!
\$250



Hyper 363 Pro RGB
\$250

LED Wash Lights in
 Black or ~~White~~ casing:
 60x3watts Outdoor: **\$569**
 36x3watts Zoom: **\$349**
 36x3watts RGB: **\$250**
 36x1watts RGB: **\$199**



Hyper 183 RGB
 18x3watt, compact casing.
 Now with double yoke!
\$179

Your Source For Lamps and Fuses



ELC • \$3.45



ENX • \$4.86



64514 • \$1.99



EYB • \$3.99



HPL 575 • \$10.99



Philips MSD 250/2



DYS • \$3.40



EHJ • \$2.49

**Low Prices on
 Brand Name Products**



Preparing the Dish the Client Ordered?

KNOWING WHAT THEY REALLY WANT, EVEN IF THEY DON'T

BY JAY MAXWELL •

Not long ago, while my wife and I were eating at one of the finest restaurants in our fair city, I overheard the conversation between the waiter and a lady who was ordering the meal for her guests to enjoy. Though this venue offered some of the finest cuisine in town, instead of ordering from the menu, she gave the waiter a long list of food for the chef to prepare. This particular eatery had a reputation for catering to a client's wishes, so I was wondering what the response from the chef would be with such an exquisite array of requested dishes that he was asked to prepare.

The waiter returned shortly and explained to the lady that the chef would have every dish prepared exactly like she had ordered. Some of the ingredients were not currently in the kitchen, but the chef had already sent someone to secure all the necessary meats, fruits, and spices to delight everyone's taste buds for the evening. I thought to myself, this is truly a business that caters to a customer's desires. My wife and I even ordered dessert, something that we rarely do, just to be able to stay longer to see the lady's expression when the meal arrived for all her guests.

It was at the exact moment that my wife let me have the last bite of chocolate cake that the specially prepared meal was served to the table next to ours. The moment of truth was at hand and I anxiously awaited the "oohs and aahs" from the table to express their appreciation to the waiter and chef for their extra service. Instead I was shocked at what happened next. The guests did not like what the lady had ordered for them and in fact the lady was extremely upset that her guests were not happy. Just as I was laying the tip on our table for the fine service, I heard the lady call the waiter over to tell him that she was very disappointed. When he asked what dish was not prepared to her exact specification (thinking that must be the issue), she explained in great detail that if she had actually wanted what she ordered, she would have stayed home and cooked it herself. As a professional waiter, it was his job to tell her what her guests would have liked, that the long list of special food that she had requested were only suggestions. What he should have brought to her guests were meals that they would have enjoyed.

I WALK THE LINE

After reading the last two paragraphs, you are probably finding that scenario hard to believe and wanting to call me to ask if that really happened. Well, no need to call me, because it did NOT

happen. At least it did not happen at a restaurant. But this HAS happened on several occasions recently with our clients and their long music lists containing an exquisite menu of requested songs. We pride ourselves, as all mobile DJs should, on catering to the client's requests. However, the trend lately has been customers, mainly wedding couples, who are creating long lists of their favorite songs. Nothing wrong with that of course, but too often the list contains music that is very obscure (i.e. no one but the bride or groom has heard the song before) or is not danceable.

The most recent issue we had with such an extensive list happened almost exactly like the fictional restaurant story. A bride gave us nearly four pages of music not found in our song list booklet (our booklet contains nearly 2000 "tried and true" dance classics) that she requested. Most of these songs I did not have, so I bought them to make sure that we satisfied her tastes. When her guests did not dance to her requests, she was upset. When she called me after the event, her chief complaint was that the DJ should have known what to play for her guests, that her list was only a "suggestion" and had she actually wanted those songs played she would have simply put them on an i-pod and avoided the cost of a professional DJ.

While every client, and especially every bride, wants their guests to have an unprecedented experience, and though each client's input is valuable, at times their requests are not conducive to creating a festive atmosphere. Thus the dilemma is how to give the client exactly what she wants. Every reader of this article has enough experience to offer a client their advice on what works. For twenty years, I have had the pleasure of writing this article and creating lists based on what songs work to get a party started and the dance floor packed. But with this recent phenomenon of receiving song lists that are not crowd pleasers, we must cautiously advise the client that if she wants her guests to enjoy themselves, we recommend the following: 1) Give the DJ a list of all of her requests, both from our song booklet and tunes that she wants played from her specially created list. 2) Let us take guests' requests during the event. Of course if the client has listed certain songs or categories of music not to play, that will take precedence over the guests' requests. 3) Allow the DJ to use his or her own knowledge based on years of experience to mix her requests, her guests' requests, and a few of his own song choices that always get the crowd on their feet.

Still, it is a fine line to walk—you want to please the client, but what do they really want? One hopes that the reason we are hired as professional disc jockeys is that we have the ability to create a party. We are like an artist with a palette of paint. Regardless of how many colors the artist may have access to, each artist must use his or her own creativity to design a masterpiece. If a client told an artist to use only certain colors and perhaps said not to use the color blue, then when the artist finished the painting the

Surefire Top Fives

Line Dances

	Song Title	Artist
1	CUPID SHUFFLE	CUPID
2	CHA CHA SLIDE	MR. C (CASPER)
3	ELECTRIC (Slide) BOOGIE	MARCIA GRIFFITHS
4	WOBBLE	V.I.C.
5	MACARENA	LOS DEL RIO

Oldies (Rock)

	Song Title	Artist
1	BROWN EYED GIRL	VAN MORRISON
2	TWIST AND SHOUT	BEATLES
3	BUILD ME UP BUTTERCUP	FOUNDATIONS
4	ABC	JACKSON 5
5	JAILHOUSE ROCK	ELVIS PRESLEY

Classic Rock & Roll

	Song Title	Artist
1	YOU SHOOK ME ALL NIGHT	AC/DC
2	SWEET HOME ALABAMA	LYNYRD SKYNYRD
3	OLD TIME ROCK & ROLL	BOB SEGER
4	FOOTLOOSE	KENNY LOGGINS
5	HURT SO GOOD	JOHN MELLENCAMP

Disco - 1970s

	Song Title	Artist
1	PLAY THAT FUNKY MUSIC	WILD CHERRY
2	BOOGIE SHOES	KC & SUNSHINE BAND
3	STAYING ALIVE	BEE GEES
4	DECEMBER '63 (Oh What a Night)	FOUR SEASONS
5	DON'T STOP TILL YOU GET ENOUGH	MICHAEL JACKSON

Dance - 1980s

	Song Title	Artist
1	BILLIE JEAN	MICHAEL JACKSON
2	LOVE SHACK	B-52's
3	CELEBRATION	KOOL & GANG
4	SUPER FREAK	RICK JAMES
5	KISS	PRINCE

Group Dances

	Song Title	Artist
1	SHOUT	DAY, OTIS
2	TWIST	CHUBBY CHECKER
3	C'MON 'N' RIDE IT-(The Train)	QUAD CITY DJs
4	YMCA	VILLAGE PEOPLE
5	COTTON EYE JOE	REDNEX

Oldies (R & B)

	Song Title	Artist
1	SIGNED, SEALED, DELIVERED	STEVIE WONDER
2	RESPECT	ARETHA FRANKLIN
3	MUSTANG SALLY	WILSON PICKETT
4	I GOT YOU (I FEEL GOOD)	JAMES BROWN
5	SUGAR PIE, HONEY BUNCH (Can't Help)	FOUR TOPS

A bride gave us nearly four pages of music not found in our song list...When her guests did not dance to her requests, she was upset.

R & B - 1970s

	Song Title	Artist
1	BRICK HOUSE	COMMODORES
2	WE ARE FAMILY	SISTER SLEDGE
3	CAN'T GET ENOUGH OF YOUR LOVE	BARRY WHITE
4	BEST OF MY LOVE	EMOTIONS
5	DAZZ	BRICK

Old School Hip Hop - 1980s

	Song Title	Artist
1	U CAN'T TOUCH THIS	HAMMER
2	BUST A MOVE	YOUNG M.C.
3	IT TAKES TWO	ROB BASE
4	WILD THING	TONE LOC
5	PUSH IT	SALT-N-PEPA

Surefire Top Fives

Dance - 1990s

	Song Title	Artist
1	JUMP AROUND	HOUSE OF PAIN
2	GETTIN' JIGGY WIT IT	WILL SMITH
3	THIS IS HOW WE DO IT	MONTELL JORDAN
4	I LIKE TO MOVE IT	REEL 2 REEL
5	SHOOP	SALT-N-PEPA

Dance - 2000s

	Song Title	Artist
1	I GOTTA FEELING	BLACK EYED PEAS
2	SINGLE LADIES (Put a Ring On It)	BEYONCE
3	HEY YA!	OUTKAST
4	SEXYBACK	JUSTIN TIMBERLAKE
5	LETS GET IT STARTED	BLACK EYED PEAS

Today's Dance

	Song Title	Artist
1	PARTY ROCK ANTHEM	LMFAO
2	DYNAMITE	TAIO CRUZ
3	WE FOUND LOVE	RIHANNA
4	BLOW	KE\$HA
5	MOVES LIKE JAGGER	MAROON 5

Love Songs (Classics)

	Song Title	Artist
1	HAVE I TOLD YOU LATELY	VAN MORRISON
2	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
3	UNFORGETTABLE	NAT KING COLE & NATALIE COLE
4	AT LAST	ETTA JAMES
5	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY

Hip Hop / Rap - 1990s

	Song Title	Artist
1	BABY GOT BACK	SIR MIX-A-LOT
2	CALIFORNIA LOVE	2PAC
3	LET ME CLEAR MY THROAT	DJ KOOL
4	TOOTSEE ROLL	69 BOYZ
5	ICE ICE BABY	VANILLA ICE

Hip Hop / Rap - 2000s

	Song Title	Artist
1	LOW (Apple Bottom Jeans)	FLO RIDA
2	YEAH!	USHER
3	CRANK THAT (Soulja Boy)	SOULJA BOY
4	GET LOW	LIL JON / YING YANG TWINS
5	IN DA CLUB	50 CENT

Today's Hip Hop / Rap

	Song Title	Artist
1	WOP	J. DASH
2	TEACH ME HOW TO DOUGIE	CALL SWAG DISTRICT
3	SEXY AND I KNOW IT	LMFAO
4	GIVE ME EVERYTHING	PITBULL / NE-YO
5	MORE	USHER

Love Songs (Modern)

	Song Title	Artist
1	COME AWAY WITH ME	NORAH JONES
2	BETTER TOGETHER	JACK JOHNSON
3	EVERYTHING	MICHAEL BUBLE
4	BLESS THE BROKEN ROAD	RASCAL FLATTS
5	YOU ARE THE BEST THING	RAY LAMONTAGNE

client may question why the sky looked unnatural. The artist would simply reply that he was limited in his choices, thus the sky is a dull shade of brown rather than the brilliant blue that was expected.

This issue's list gives five "surefire" songs from several categories to help every DJ who is serious about preparing a tasty musical dish with a beat that makes everybody want to move their feet. Remember to explain to your client well in advance that you will do everything to make her party the event of the year and that you want and value her input. However, try to have her give you the reigns to the party so you can mix the right ingredients to really get the party cooking. After all, you want to be ready to serve

up some real fun when someone shouts, "Play Something We Can Dance To!" **MB**



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, **Play Something We Can Dance To**.

Wireless Lighting without Lightening Your Wallet

American DJ takes wireless DMX control to the next level of technology and affordability with the introduction of the **WiFlex DMX System**, priced at just \$199.99 (MAP). Compatible with all standard DMX controllers and fixtures on the market today, this groundbreaking new product uses an advanced frequency-hopping algorithm that goes beyond the performance of existing Frequency Hopping technology, avoiding interference from other wireless devices using the 2.45 GHz band. The American DJ WiFlex DMX System



can transmit DMX signals a distance of up to 500 feet with an open line of sight. A single WiFlex transmitter can send a constant/reliable signal to multiple WiFlex receivers. Every WiFlex DMX System

includes one transmitter and one receiver. There are 512 USITT DMX channels per system. This product also features a threaded clamp hole for mounting, one button for synchronization, 3-pin XLR, 5dB antennas, and locking IEC power cords. Additional WiFlex receivers can be purchased for \$129.99 MAP.

www.americandj.com

New Brands Debuted

A couple of industry icons have added to their arsenals with new brands. **Odyssey's** new **ODY-USA** word mark, a shortened name derived from the original Odyssey, emphasizes the company's American-based operation, and also works to reinforce the company's trademarks against the challenges of infringers and copycats. It also represents a new high-end product



line, the brand name intended "to denote a new higher standard in quality and design." Select products from Odyssey with the ODY-USA brand were available beginning in June 2012. More info can be found at www.ody-usa.com and www.odysseygear.com.

Launched at InfoComm 2012, a new division of **Chauvet & Sons, Inc.** called **TRUSST®** offers new modular aluminum truss systems built with care for entertainment, production and other applications. Components combine to create nearly limitless configurations



and increase design flexibility. TRUSST® is available in six different lengths, with seven types of corners, and four base plate sizes, which easily mate with other major brands of truss of the same size and connector style. The stated mission of the new brand is "to offer world-class trussing solutions to ensure the highest standards of safety, value and profitability." For more information, please visit www.chauvettrusst.com.

Set Your Lights Free

CHAUVET® has released two completely wireless fixtures to liberate mobile entertainers from the hassle of power cords and DMX cables: the **Freedom™ Par** and **Freedom™ Strip Mini**. Each includes a lightweight and rechargeable lithium-ion battery that provides up to eight hours of power, and D-Fi™ 2.4GHz technology that acts as a transmitter or receiver to run wireless DMX. An optional IRC remote also provides easy, point-and-shoot operation. Built-in automatic and sound-activated programs respond to DMX or remote.



The Freedom™ Par wash light has a manually adjustable LED array that tilts to allow light to shine where needed and is controllable in up to four sections. Powered by 198 5mm RGB LEDs, this portable, lightweight fixture weighs less than eight pounds and projects a broad suitable for uplighting or other applications.

The Freedom™ Strip Mini is a linear wash light, born from the very popular COLORstrip™ Mini. Powered by 192 5mm RGB LEDs, this portable, lightweight fixture weighs just over six pounds. For more on these products, including video demos, check out the company website.

www.chauvetlighting.com

Media Player Revs Engine

The new **Denon DJ SC2900** is the company's first-ever **static-platter controller and media player** combining ground-breaking design and the highest quality. The SC2900 includes playback from USB drives and offers the ability to share one USB stick over (up to) four networked Denon DJ SC2900 or SC3900s. However, traditional CD DJs and producers can still make the most of the front mounted CD slot, and pure software DJs can utilize the unit's Traktor 2 compatibility to mix and produce. The new player/controller features Denon's new ENGINE software/hardware system, which provides high-speed access and control of large digital music libraries, reducing the need for a super-powerful computer to manage tracks.



The SC2900's "Eclipse" platter with glowing LED markers surrounding the circumference provides a clear and elegant method of accurately displaying Cue Point and Playback markers. Combined with the ENGINE for iPad® App, a networked iPad becomes a versatile media navigation touchscreen.

www.denondj.com

DJ Learns a Lesson

A STRATEGY FOR BREAKING A SCHOOL OF THE DIY HABIT

BY MARC ANDREWS •

Although I have DJ'd at probably over 1000 school dances since 1986, I'm not sure I was prepared for one particular youth gig: being a chaperone at my daughter's middle school dance. She asked me earlier that day via text and I reluctantly agreed. I say reluctantly only because I had a very busy day ahead of me and wasn't sure if later I would be up for 250 kids bouncing off the walls, loud music and the general craziness of a middle school dance. Luckily, that wasn't exactly what I was about to experience.

EDUCATOR AS DANCE FACILITATOR?

I knew going into it that the school usually had students or a teacher DJ their dances, so I wasn't going to have to put up with a loud-mouthed DJ with a sound system way too large for the gym, nuclear-powered lights that would fill every corner of the room, including the refreshment table where I would probably be pouring lemonade and giving out cookies to the students.

I walked into a mostly empty gym to find a teacher setting up a sound system borrowed from the choir room.

My company had been trying for more than 10 years to get in at this school with only minor success, some years ago. They had hired us a couple of times and loved us, but couldn't find a budget for even the minimal \$250 we were charging at the time.

I walked into a mostly empty gym to find a teacher setting up a sound system borrowed from the choir room. (Which I found out at the end of the night when I helped tear it out, mainly so that I could see what he was using.) The P.A. system consisted of two speakers on the stage, and a heavy old Peavey amp/mixer combo (probably an earlier generation of the XR series). Hooked up to that was a wired microphone and one of the school's nice MacBook Pros. The teacher was DJing from iTunes and played a nice selection of various artists, including Black Eyed Peas, Cupid, Casper, Village People, and some other current and older stuff. No mixing, just hard fades at the end of each song, but that wasn't expected at this event.

As I found out later, it was my daughter's math teacher who had volunteered for the duty and cranked up the music for the students. Overall she did really pretty well; not about to hire her to work for us, but for a teacher being a DJ and for the rate charged (\$0.00), very good.

THE REAL ISSUE AT HAND

It all comes down to hiring a professional to do what they know how to do best. Although a teacher is best at teaching my kids readin', writin' and 'rithmetic, where I'm only a helper on the side, there are many schools that for various reasons, mostly financial, will have a teacher DJ the dances.

One way we are trying to help the schools see how important having a pro is to offer our services at no charge the first time on a day that we have open. In other words, the idea is that if you hear they are having a dance, and it's only less than a month away, and you are open, then offer your services for free. The only consideration to ask for is that after you show them what you can do, that they agree to a meeting with you to discuss their other dances.

And guess what: That's what I have done with my daughter's school. We'll see the results soon. **WE**





Punches

Above its weight



ZXA1

ZXA1-Sub

Weighing-in at just 19 and 46 pounds respectively, the 8" two-way ZXA1 and new 12" ZXA1-Sub from Electro-Voice combine to offer heavyweight performance in a featherweight package.

- Rugged, lightweight, low-profile construction
- Powerful onboard 800-W (ZXA1) and 700-W (ZXA1-Sub) Class-D amplifiers
- Custom-designed woofers and drivers deliver legendary EV sound quality
- Size-defying 126-dB maximum SPL
- Intuitive input panel for easy control and connectivity



**LIVE
FOR
SOUND**

mics • dsp • amps • speakers
www.electrovoice.com

BROUGHT TO YOU BY

DigiGames

Kids' Event on a Large Scale

BY THOMAS DORSHER & ROB JOHNSON •

When it comes to kids events it doesn't get any bigger than this. DigiGames was recently honored to be a major part of the National History Bee which is held in Washington DC and broadcast worldwide on the History Channel.

Creating product for a nationally televised TV game show is a completely unique experience. Being on location where a TV game show is being produced is an almost surrealistic event. DigiGames fit right in. We invaded a dreamy land of high tech devices including millions of dollars in cameras, lighting, trussing, working hand in hand with executives, producers, directors and other key personnel.

TO THE POWER OF 8

This project was very intense from a technological stand point. To control the names and scores on eight monitors requires some very powerful computerized components. Initially DigiGames' LCD-based systems only had two monitors. The day came when a third monitor

ing mainframe computer that sounded like a jet engine during the first 20 seconds of boot up. Our engineering, software and design team had to come together to create the system to the network's specifications.

It was quite intriguing to watch the construction come together rapidly on the set. It was clear that millions of dollars and many thousands of man hours come together to create a single episode for TV.

ARE YOU READY, GET SET

Al Roker was the host of the National History Bee. 32 very intelligent kids also arrived from all over the country for the game show. These were the best and the brightest students from various regions of the US coming together to battle it out for a \$50,000 scholarship. The winner would be the student who answered the most history-based trivia questions correctly. The game progressed elimination-style, with a series of tournament semi-final and quarter-final rounds where the 32 were reduced to 16, then 8 then 4 then 2 then to the winner.

Prepping the students for the show was a key part of the process—teaching them about the buzzers, how the system worked, etc. All their eyes were gleaming with total excitement at the prospect of being on a real TV game show.

We should note that it's not all about the national bee. There are going to be lots of great opportunities for game show hosts and DigiGames customers throughout the country for local, state and regional competitions every year.

MOMENT OF TRUTH

Everything came together, and the following day the production crew and audience would arrive on location to start filming the episode. With some six hours of taping for the show, the custom system performed flawlessly, without a single glitch.

We were ecstatic to leave the facility with the feeling that everything was a success. The knowledge we gained during this process will make future episodes progress at a much quicker rate for other TV game shows where more than three LCD monitors are used. Producers and directors thanked us and expressed deep appreciation for our involvement in this project.

The next part was the worst: the anticipation of seeing the final edit on TV and seeing our name in the final rolling credits. Six hours of footage from cameras at all angles was brought together to make an amazing episode a mere three weeks after the episode was filmed.

The executive producer indicated that this will be an annual event and assured us of future involvement in future episodes. We are currently developing a program to assist entertainers throughout the country host local events to prepare the young history buffs for the annual History Bee.

If you would like to increase your bottom line through these types of game shows and trivia events the money is there for the taking. Contact DigiGames for more information. **MB**



was needed. It took months to develop three-monitor support and months thereafter to perfect it. Over the years, DigiGames has never had a project requirement beyond three monitors.

However, for the History Channel, their requirement was for a system with eight monitors. We didn't have months of design and months of debugging at our disposal. In fact, when the History Channel pulled the strings on this we had approximately two weeks' notice. They already had a solution in mind but allowed us to come in to prove our technology accordingly. The project required wireless pushbuttons, controls to coordinate lighting and some significant software creations. The kids were going to be ready for their big day, and so were we.

Setting up a room to create the environment for testing purposes prior to shipping was the next necessity. The room was intense with the eight large monitors stationed in position and a scream-

ATTENTION MOBILE ENTERTAINERS



"How would you like to increase your monthly sales by \$1,000 or more?"

It's easy with new DigiGames wireless game show systems



You look for ways to add excitement to your events. It makes each event fun for you and everyone else. You want referrals, repeat accounts, and cash.

It's time to add trivia!

Many entertainers upsell their dances with 1/2 hour of trivia for \$100 or more. Don't be the last in your area to offer trivia-based TV shows like Jeopardy, Name that Tune (or Video), Wheel of Fortune, Minute to Win It, Deal or No Deal, Who Wants to Be a Millionaire and other fun games. The fact is people LOVE trivia games. Now you can make money by offering TV-style trivia games at your events.

Our wireless models allow everyone in your audience to participate in a TV-style game show format. Our lock out systems light up and identify who pressed their buzzer first. This proven method is more attractive than the old-fashioned pen and paper method. DigiGames systems can be ordered as stand-alone with host remote or as computer controlled to work with our growing catalog of customizable TV-Style software games.

Make more money and book more shows with a DigiGames TV-Style trivia game system.

CALL CENTER: 1-888-874-8427
WWW.DIGIGAMES.COM

THE MOBILE BEAT TOP 200 POWERED BY DJ INTELLIGENCE®

These unique and comprehensive charts are compiled by analyzing millions of actual client requests made through the DJ Intelligence music request system, at weddings and parties around the world over the course of the past 12 months. Want to include your client requests in next year's tally? Want to offer these charts, updated year round, branded to your company and website? Add the DJ Intelligence music request system to your website at www.djintelligence.com.

RANK	SONG	ARTIST
DJ INTELLIGENCE® TOP 200 MOST REQUESTED SONGS		
1	I GOTTA FEELING	BLACK EYED PEAS
2	DON'T STOP BELIEVIN'	JOURNEY
3	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOON ROCK
4	CUPID SHUFFLE	CUPID
5	YOU SHOOK ME ALL NIGHT LONG	AC/DC
6	LIVIN' ON A PRAYER	BON JOVI
7	SWEET CAROLINE	NEIL DIAMOND
8	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS
9	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
10	BROWN EYED GIRL	VAN MORRISON
11	GIVE ME EVERYTHING	AFROJACK & NAYER PITBULL FEAT. NE-YO
12	LOVE SHACK	B-52'S
13	CHA CHA SLIDE	DJ CASPER
14	POUR SOME SUGAR ON ME	DEF LEPPARD
15	RAISE YOUR GLASS	PINK
16	BILLIE JEAN	MICHAEL JACKSON
17	DYNAMITE	TAIO CRUZ
18	SWEET HOME ALABAMA	LYNYRD SKYNYRD
19	TWIST & SHOUT	BEATLES
20	OMG	USHER FEAT. WILL.I.AM
21	HEY YA!	OUTKAST
22	YEAH	USHER FEAT. LUDACRIS & LIL' JON
23	BABY GOT BACK	SIR MIX-A-LOT
24	ON THE FLOOR	JENNIFER FEAT. PITBULL LOPEZ
25	SEXY & I KNOW IT	LMFAO
26	WONDERFUL TONIGHT	ERIC CLAPTON
27	FIREWORK	KATY PERRY
28	SHOUT	ISLEY BROTHERS
29	DANCING QUEEN	ABBA
30	WE ARE FAMILY	SISTER SLEDGE
31	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA
32	JUST THE WAY YOU ARE	BRUNO MARS
33	CELEBRATION	KOOL & THE GANG
34	MARRY ME	TRAIN
35	FRIENDS IN LOW PLACES	GARTH BROOKS
36	SEXYBACK	JUSTIN TIMBERLAKE
37	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
38	THRILLER	MICHAEL JACKSON
39	FOREVER	CHRIS BROWN
40	MY GIRL	TEMPTATIONS
41	POKER FACE	LADY GAGA

RANK	SONG	ARTIST
42	BOOM BOOM POW	BLACK EYED PEAS
43	DON'T STOP THE MUSIC	RIHANNA
44	OLD TIME ROCK & ROLL	BOB SEGER & THE SILVER BULLET BAND
45	FOOTLOOSE	KENNY LOGGINS
46	AT LAST	ETTA JAMES
47	ICE ICE BABY	VANILLA ICE
48	BUILD ME UP BUTTERCUP	FOUNDATIONS
49	THE TIME (DIRTY BIT)	BLACK EYED PEAS
50	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
51	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA
52	BRICK HOUSE	COMMODORES
53	I'M YOURS	JASON MRAZ
54	ONLY GIRL (IN THE WORLD)	RIHANNA
55	LET'S GET IT STARTED	BLACK EYED PEAS
56	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
57	LOW	FLO RIDA FEAT. T-PAIN
58	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
59	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
60	Y.M.C.A.	VILLAGE PEOPLE
61	ROLLING IN THE DEEP	ADELE
62	SHOTS	LMFAO FEAT. LIL JON
63	PLAY THAT FUNKY MUSIC	WILD CHERRY
64	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
65	UNCHAINED MELODY	RIGHTEOUS BROTHERS
66	STAYIN' ALIVE	BEE GEES
67	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
68	SUMMER OF '69	BRYAN ADAMS
69	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
70	FORGET YOU	CEE LO GREEN
71	I DON'T WANT TO MISS A THING	AEROSMITH
72	SUPER BASS	NICKI MINAJ
73	BAD ROMANCE	LADY GAGA
74	JUMP AROUND	HOUSE OF PAIN
75	LIKE A G6	FAR EAST MOVEMENT FEAT. THE CATARACS & DEV
76	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS
77	CHICKEN FRIED	ZAC BROWN BAND
78	TIK TOK	KE\$HA
79	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
80	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON
81	DJ GOT US FALLIN' IN LOVE	USHER
82	BLESS THE BROKEN ROAD	RASCAL FLATTS
83	AMAZED	LONESTAR
84	BORN THIS WAY	LADY GAGA

Copyright © 2012 Intelligence, Inc. These charts may be redistributed in their entirety for non-commercial purposes. These charts may not be republished without express written consent of Intelligence, Inc. Intelligence, Inc. is not responsible for errors or omissions.

RANK	SONG	ARTIST
85	COTTON EYE JOE	REDNEX
86	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
87	LUCKY	JASON & COLBIE CAILLAT MRAZ
88	BLOW	KE\$HA
89	CRAZY IN LOVE	BEYONCE FEAT. JAY-Z
90	EVERYTHING	MICHAEL BUBLE
91	PARTY IN THE U.S.A.	MILEY CYRUS
92	SEPTEMBER	WIND & FIRE EARTH
93	YEAH 3X	CHRIS BROWN
94	BEAT IT	MICHAEL JACKSON
95	CRAZY LITTLE THING CALLED LOVE	QUEEN
96	BETTER TOGETHER	JACK JOHNSON
97	FAITHFULLY	JOURNEY
98	STUCK LIKE GLUE	SUGARLAND
99	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
100	JESSIE'S GIRL	RICK SPRINGFIELD
101	ALL SUMMER LONG	KID ROCK
102	SWEET CHILD O' MINE	GUNS N' ROSES
103	BUST A MOVE	YOUNG M.C.
104	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ
105	PUSH IT	SALT-N-PEPA
106	EMPIRE STATE OF MIND	JAY-Z FEAT. ALICIA KEYS
107	(I'VE HAD) THE TIME OF MY LIFE	BILL & JENNIFER WARNES MEDLEY
108	THE TWIST	CHUBBY CHECKER
109	RIGHT ROUND	FLO RIDA FEAT. KEISHA
110	I LIKE IT	ENRIQUE FEAT. PITBULL IGLESIAS
111	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
112	HEY SOUL SISTER	TRAIN
113	THE EDGE OF GLORY	LADY GAGA
114	HOT IN HERRE	NELLY
115	EVACUATE THE DANCEFLOOR	CASCADA
116	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	FOUR TOPS
117	IN DA CLUB	50 CENT
118	HOW SWEET IT IS	JAMES TAYLOR
119	LET'S STAY TOGETHER	AL GREEN
120	SHE'S EVERYTHING	BRAD PAISLEY
121	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
122	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
123	TEENAGE DREAM	KATY PERRY
124	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
125	SEX ON FIRE	KINGS OF LEON
126	GOOD FEELING	FLO RIDA
127	U CAN'T TOUCH THIS	M.C. HAMMER
128	IT'S YOUR LOVE	TIM WITH FAITH HILL MCGRAW
129	LIKE A PRAYER	MADONNA
130	SAY HEY (I LOVE YOU)	MICHAEL & SPEARHEAD FRANTI

RANK	SONG	ARTIST
131	FLY ME TO THE MOON	FRANK SINATRA
132	KISS	PRINCE
133	WHAT I LIKE ABOUT YOU	ROMANTICS
134	ALL YOU NEED IS LOVE	BEATLES
135	COME AWAY WITH ME	NORAH JONES
136	MACARENA	LOS DEL RIO
137	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
138	GET THE PARTY STARTED	PINK
139	TONIGHT (I'M LOVIN' YOU)	ENRIQUE FEAT. LUDACRIS IGLESIAS
140	MY WISH	RASCAL FLATTS
141	TILL THE WORLD ENDS	BRITNEY SPEARS
142	IMMA BE	BLACK EYED PEAS
143	I WANT YOU TO WANT ME	CHEAP TRICK
144	THIS IS HOW WE DO IT	MONTELL JORDAN
145	ABC	JACKSON 5
146	THEN	BRAD PAISLEY
147	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
148	BEAUTIFUL DAY	U2
149	SEXY CHICK	DAVID FEAT. AKON GUETTA
150	LET'S GET IT ON	MARVIN GAYE
151	ALL MY LIFE	K-CI & JOJO
152	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN
153	JUST CAN'T GET ENOUGH	BLACK EYED PEAS
154	GOLD DIGGER	KANYE FEAT. JAMIE FOXX WEST
155	MAKE YOU FEEL MY LOVE	ADELE
156	RESPECT	ARETHA FRANKLIN
157	ONE MORE TIME	DAFT PUNK
158	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
159	LOVE STORY	TAYLOR SWIFT
160	MARGARITAVILLE	JIMMY BUFFETT
161	WALK THIS WAY	AEROSMITH
162	WE R WHO WE R	KE\$HA
163	HONEY BEE	BLAKE SHELTON
164	MY BEST FRIEND	TIM MCGRAW
165	S&M	RIHANNA
166	RED RED WINE	UB40
167	WHITE WEDDING	BILLY IDOL
168	STAND BY ME	BEN E. KING
169	CALIFORNIA GURLS	KATY PERRY
170	MARRY YOU	BRUNO MARS
171	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
172	YOUR LOVE IS MY DRUG	KE\$HA
173	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ
174	RING OF FIRE	JOHNNY CASH
175	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI
176	ANOTHER ONE BITES THE DUST	QUEEN

THE MOBILE BEAT TOP 200 POWERED BY DJ INTELLIGENCE®

RANK	SONG	ARTIST
177	COME FLY WITH ME	FRANK SINATRA
178	GOD GAVE ME YOU	BLAKE SHELTON
179	THE HUMPTY DANCE	DIGITAL UNDERGROUND
180	TAKE ON ME	A-HA
181	CHICKEN DANCE	SORTA CRACKERS BAND
182	GETTIN' JIGGY WIT IT	WILL SMITH
183	PUMPED UP KICKS	FOSTER THE PEOPLE
184	RUNAROUND SUE	DION
185	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
186	LET'S TWIST AGAIN	CHUBBY CHECKER
187	LIFE IS A HIGHWAY	RASCAL FLATTS
188	YOU & ME	LIFEHOUSE
189	MY HUMPS	BLACK EYED PEAS
190	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
191	I WILL SURVIVE	GLORIA GAYNOR
192	MONY MONY	BILLY IDOL
193	AIN'T TOO PROUD TO BEG	TEMPTATIONS
194	WE NO SPEAK AMERICANO	YOLANDA BE COOL VS. DCUP
195	THAT'S AMORE	DEAN MARTIN
196	HOTEL CALIFORNIA	EAGLES
197	STEREO LOVE	MAYA EDWARD FEAT. VIKA JIGULINA
198	I CROSS MY HEART	GEORGE STRAIT
199	BLISTER IN THE SUN	VIOLENT FEMMES
200	LOST IN THIS MOMENT	BIG & RICH
DJ INTELLIGENCE® TOP 50 "DO NOT PLAY" SONGS		
1	CHICKEN DANCE	SORTA CRACKERS BAND
2	MACARENA	LOS DEL RIO
3	Y.M.C.A.	VILLAGE PEOPLE
4	CHA CHA SLIDE	DJ CASPER
5	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
6	WE ARE FAMILY	SISTER SLEDGE
7	COTTON EYE JOE	REDNEX
8	CELEBRATION	KOOL & THE GANG
9	LOVE SHACK	B-52'S
10	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
11	BABY GOT BACK	SIR MIX-A-LOT
12	HOKEY POKEY	RAY ANTHONY
13	CUPID SHUFFLE	CUPID
14	I GOTTA FEELING	BLACK EYED PEAS
15	DANCING QUEEN	ABBA
16	BRICK HOUSE	COMMODORES
17	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
18	ICE ICE BABY	VANILLA ICE
19	STAYIN' ALIVE	BEE GEES

RANK	SONG	ARTIST
20	MY HUMPS	BLACK EYED PEAS
21	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
22	WHO LET THE DOGS OUT	BAHA MEN
23	POUR SOME SUGAR ON ME	DEF LEPPARD
24	PARTY IN THE U.S.A.	MILEY CYRUS
25	DON'T STOP BELIEVIN'	JOURNEY
26	POKER FACE	LADY GAGA
27	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
28	SWEET HOME ALABAMA	LYNYRD SKYNYRD
29	SWEET CAROLINE	NEIL DIAMOND
30	MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEGA
31	TIK TOK	KE\$HA
32	PLAY THAT FUNKY MUSIC	WILD CHERRY
33	BOOM BOOM POW	BLACK EYED PEAS
34	SHOUT	ISLEY BROTHERS
35	I DON'T WANT TO MISS A THING	AEROSMITH
36	FRIENDS IN LOW PLACES	GARTH BROOKS
37	BAD ROMANCE	LADY GAGA
38	MONY MONY	BILLY IDOL
39	COTTON EYED JOE	BAYOU CITY BEATS
40	MY HEART WILL GO ON (TITANIC)	CELINE DION
41	YOU SHOOK ME ALL NIGHT LONG	AC/DC
42	I WILL SURVIVE	GLORIA GAYNOR
43	LET'S GET IT STARTED	BLACK EYED PEAS
44	LIVIN' ON A PRAYER	BON JOVI
45	HOT IN HERRE	NELLY
46	MACHO MAN	VILLAGE PEOPLE
47	ALEJANDRO	LADY GAGA
48	RAISE YOUR GLASS	PINK
49	BORN THIS WAY	LADY GAGA
50	JUMP AROUND	HOUSE OF PAIN
DJ INTELLIGENCE® TOP 50 SONGS OF THE 2010s		
1	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOON ROCK
2	GIVE ME EVERYTHING	AFROJACK & NAYER PITBULL FEAT. NE-YO
3	DYNAMITE	TAIO CRUZ
4	RAISE YOUR GLASS	PINK
5	ON THE FLOOR	JENNIFER FEAT. PITBULL LOPEZ
6	OMG	USHER FEAT. WILL.I.AM
7	FIREWORK	KATY PERRY
8	SEXY & I KNOW IT	LMFAO
9	JUST THE WAY YOU ARE	BRUNO MARS
10	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA
11	MARRY ME	TRAIN
12	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA

RANK	SONG	ARTIST
13	THE TIME (DIRTY BIT)	BLACK EYED PEAS
14	SHOTS	LMFAO <small>FEAT. LIL JON</small>
15	ONLY GIRL (IN THE WORLD)	RIHANNA
16	FORGET YOU	CEE LO GREEN
17	SUPER BASS	NICKI MINAJ
18	ROLLING IN THE DEEP	ADELE
19	LIKE A G6	FAR EAST MOVEMENT <small>FEAT. THE CATARACS & DEV</small>
20	WE FOUND LOVE	RIHANNA <small>FEAT. CALVIN HARRIS</small>
21	DJ GOT US FALLIN' IN LOVE	USHER
22	YEAH 3X	CHRIS BROWN
23	BORN THIS WAY	LADY GAGA
24	BLOW	KE\$HA
25	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
26	BOTTOMS UP	TREY SONGZ <small>FEAT. NICKI MINAJ</small>
27	STUCK LIKE GLUE	SUGARLAND
28	I LIKE IT	ENRIQUE <small>FEAT. PITBULL IGLESIAS</small>
29	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
30	THE EDGE OF GLORY	LADY GAGA
31	TEENAGE DREAM	KATY PERRY
32	TONIGHT (I'M LOVIN' YOU)	ENRIQUE <small>FEAT. LUDACRIS IGLESIAS</small>
33	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
34	TILL THE WORLD ENDS	BRITNEY SPEARS
35	GOOD FEELING	FLO RIDA
36	HEY BABY (DROP IT TO THE FLOOR)	PITBULL <small>FEAT. T-PAIN</small>
37	JUST CAN'T GET ENOUGH	BLACK EYED PEAS
38	HONEY BEE	BLAKE SHELTON
39	CALIFORNIA GURLS	KATY PERRY
40	MARRY YOU	BRUNO MARS
41	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
42	WHERE THEM GIRLS AT	DAVID GUETTA <small>FEAT. FLO RIDA & NICKI MINAJ</small>
43	YOU MAKE ME FEEL...	COBRA STARSHIP <small>FEAT. SABI</small>
44	WE R WHO WE R	KE\$HA
45	GOD GAVE ME YOU	BLAKE SHELTON
46	YOUR LOVE IS MY DRUG	KE\$HA
47	S&M	RIHANNA
48	WE NO SPEAK AMERICANO	YOLANDA BE COOL VS. DCUP
49	STEREO LOVE	EDWARD <small>FEAT. VIKA JIGULINA MAYA</small>
50	PUMPED UP KICKS	FOSTER THE PEOPLE

DJ INTELLIGENCE® TOP 25 SONGS OF THE 2000s

1	I GOTTA FEELING	BLACK EYED PEAS
2	CUPID SHUFFLE	CUPID
3	JUST DANCE	LADY GAGA <small>FEAT. COLBY O'DONIS</small>
4	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
5	CHA CHA SLIDE	DJ CASPER
6	YEAH	USHER <small>FEAT. LUDACRIS & LIL' JON</small>

RANK	SONG	ARTIST
7	HEY YA!	OUTKAST
8	SEXYBACK	JUSTIN TIMBERLAKE
9	FOREVER	CHRIS BROWN
10	BOOM BOOM POW	BLACK EYED PEAS
11	DON'T STOP THE MUSIC	RIHANNA
12	I'M YOURS	JASON MRAZ
13	POKER FACE	LADY GAGA
14	LOW	FLO RIDA <small>FEAT. T-PAIN</small>
15	LET'S GET IT STARTED	BLACK EYED PEAS
16	CHICKEN FRIED	ZAC BROWN BAND
17	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
18	LUCKY	JASON & COLBIE CAILLAT MRAZ
19	BAD ROMANCE	LADY GAGA
20	PARTY IN THE U.S.A.	MILEY CYRUS
21	CRAZY IN LOVE	BEYONCE <small>FEAT. JAY-Z</small>
22	TIK TOK	KE\$HA
23	EVERYTHING	MICHAEL BUBLE
24	BETTER TOGETHER	JACK JOHNSON
25	BLESS THE BROKEN ROAD	RASCAL FLATTS

DJ INTELLIGENCE® TOP 25 SONGS OF THE 1990s

1	BABY GOT BACK	SIR MIX-A-LOT
2	FRIENDS IN LOW PLACES	GARTH BROOKS
3	ICE ICE BABY	VANILLA ICE
4	COTTON EYE JOE	REDNEX
5	I DON'T WANT TO MISS A THING	AEROSMITH
6	JUMP AROUND	HOUSE OF PAIN
7	AMAZED	LONESTAR
8	U CAN'T TOUCH THIS	M.C. HAMMER
9	IT'S YOUR LOVE	TIM WITH FAITH HILL MCGRAW
10	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
11	THIS IS HOW WE DO IT	MONTELL JORDAN
12	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
13	MACARENA	LOS DEL RIO
14	MY BEST FRIEND	TIM MCGRAW
15	ALL MY LIFE	K-CI & JOJO
16	GETTIN' JIGGY WIT IT	WILL SMITH
17	THE HUMPTY DANCE	DIGITAL UNDERGROUND
18	I CROSS MY HEART	GEORGE STRAIT
19	POISON	BELL BIV DEVOE
20	SUAVEMENTE	ELVIS CRESPO
21	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
22	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
23	HAVE I TOLD YOU LATELY	ROD STEWART
24	I'M GONNA BE (500 MILES)	PROCLAIMERS
25	JUMP ON IT	SIR MIX-A-LOT

THE MOBILE BEAT TOP 200 POWERED BY DJ INTELLIGENCE®

RANK	SONG	ARTIST
DJ INTELLIGENCE® TOP 25 SONGS OF THE 1980s		
1	DON'T STOP BELIEVIN'	JOURNEY
2	LIVIN' ON A PRAYER	BON JOVI
3	YOU SHOOK ME ALL NIGHT LONG	AC/DC
4	BILLIE JEAN	MICHAEL JACKSON
5	LOVE SHACK	B-52'S
6	POUR SOME SUGAR ON ME	DEF LEPPARD
7	THRILLER	MICHAEL JACKSON
8	CELEBRATION	KOOL & THE GANG
9	FOOTLOOSE	KENNY LOGGINS
10	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
11	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
12	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
13	SUMMER OF '69	BRYAN ADAMS
14	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON
15	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
16	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
17	BEAT IT	MICHAEL JACKSON
18	JESSIE'S GIRL	RICK SPRINGFIELD
19	(I'VE HAD) THE TIME OF MY LIFE	BILL & JENNIFER WARNES MEDLEY
20	BUST A MOVE	YOUNG M.C.
21	SWEET CHILD O' MINE	GUNS N' ROSES
22	PUSH IT	SALT-N-PEPA
23	FAITHFULLY	JOURNEY
24	CRAZY LITTLE THING CALLED LOVE	QUEEN
25	WHAT I LIKE ABOUT YOU	ROMANTICS
DJ INTELLIGENCE® TOP 25 SONGS OF THE 1970s		
1	WONDERFUL TONIGHT	ERIC CLAPTON
2	SWEET HOME ALABAMA	LYNYRD SKYNYRD
3	OLD TIME ROCK & ROLL	BOB SEGER & THE SILVER BULLET BAND
4	WE ARE FAMILY	SISTER SLEDGE
5	DANCING QUEEN	ABBA
6	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
7	BRICK HOUSE	COMMODORES
8	Y.M.C.A.	VILLAGE PEOPLE
9	STAYIN' ALIVE	BEE GEES
10	PLAY THAT FUNKY MUSIC	WILD CHERRY
11	SEPTEMBER	WIND & FIRE EARTH
12	HOW SWEET IT IS	JAMES TAYLOR
13	LET'S STAY TOGETHER	AL GREEN
14	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
15	LET'S GET IT ON	MARVIN GAYE
16	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN

RANK	SONG	ARTIST
17	MARGARITAVILLE	JIMMY BUFFETT
18	ABC	JACKSON 5
19	I WANT YOU TO WANT ME	CHEAP TRICK
20	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
21	I WILL SURVIVE	GLORIA GAYNOR
22	WALK THIS WAY	AEROSMITH
23	HOTEL CALIFORNIA	EAGLES
24	SIGNED, SEALED, DELIVERED I'M YOURS	STEVIE WONDER
25	PIANO MAN	BILLY JOEL
DJ INTELLIGENCE® TOP 25 SONGS OF THE 1960s		
1	SWEET CAROLINE	NEIL DIAMOND
2	BROWN EYED GIRL	VAN MORRISON
3	TWIST & SHOUT	BEATLES
4	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
5	AT LAST	ETTA JAMES
6	MY GIRL	TEMPTATIONS
7	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
8	BUILD ME UP BUTTERCUP	FOUNDATIONS
9	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
10	UNCHAINED MELODY	RIGHTEOUS BROTHERS
11	THE TWIST	CHUBBY CHECKER
12	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	FOUR TOPS
13	FLY ME TO THE MOON	FRANK SINATRA
14	ALL YOU NEED IS LOVE	BEATLES
15	RESPECT	ARETHA FRANKLIN
16	STAND BY ME	BEN E. KING
17	RING OF FIRE	JOHNNY CASH
18	LET'S TWIST AGAIN	CHUBBY CHECKER
19	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
20	RUNAROUND SUE	DION
21	AIN'T TOO PROUD TO BEG	TEMPTATIONS
22	L-O-V-E	NAT KING COLE
23	I SAW HER STANDING THERE	BEATLES
24	AIN'T NO MOUNTAIN HIGH ENOUGH	MARVIN & TAMMI TERRELL GAYE
25	IN MY LIFE	BEATLES
DJ INTELLIGENCE® TOP 25 SONGS OF THE 1950s		
1	SHOUT	ISLEY BROTHERS
2	COME FLY WITH ME	FRANK SINATRA
3	THAT'S AMORE	DEAN MARTIN
4	UNFORGETTABLE	NATALIE WITH NAT KING COLE COLE
5	I WALK THE LINE	JOHNNY CASH
6	JAILHOUSE ROCK	ELVIS PRESLEY
7	ALL SHOOK UP	ELVIS PRESLEY

Copyright © 2012 Intelligence, Inc. These charts may be redistributed in their entirety for non-commercial purposes. These charts may not be republished without express written consent of Intelligence, Inc. Intelligence, Inc. is not responsible for errors or omissions.

Dancing in the clouds

NIMBUS™

- Easily upsell an unforgettable first dance.
- Get your clients and their guests talking.
- Smart investment. Rapid returns.



CHAUVET
Value • Innovation • Performance

     / **ChauvetLighting**
ChauvetDJ.com

THE MOBILE BEAT TOP 200 POWERED BY DJ INTELLIGENCE®

RANK	SONG	ARTIST
8	JOHNNY B. GOODE	CHUCK BERRY
9	LA BAMBA	RITCHIE VALENS
10	LOVE & MARRIAGE	FRANK SINATRA
11	HOUND DOG	ELVIS PRESLEY
12	LOVE ME TENDER	ELVIS PRESLEY
13	(WE'RE GONNA) ROCK AROUND THE CLOCK	BILL & HIS COMETS HALEY
14	GREAT BALLS OF FIRE	JERRY LEE LEWIS
15	MACK THE KNIFE	BOBBY DARIN
16	THIS MAGIC MOMENT	DRIFTERS
17	YOU SEND ME	SAM COOKE
18	TEQUILA	CHAMPS
19	VOLARE	DEAN MARTIN
20	I ONLY HAVE EYES FOR YOU	FLAMINGOS
21	BLUE SUEDE SHOES	ELVIS PRESLEY
22	EARTH ANGEL (WILL YOU BE MINE)	PENGUINS
23	ONLY YOU (AND YOU ALONE)	PLATTERS
24	WHEN I FALL IN LOVE	NAT KING COLE
25	SWAY	DEAN MARTIN

DJ INTELLIGENCE® TOP 50 BRIDE & GROOM 1ST DANCES

1	THEN	BRAD PAISLEY
2	MARRY ME	TRAIN
3	LUCKY	JASON & COLBIE CAILLAT MRAZ
4	MAKE YOU FEEL MY LOVE	ADELE
5	AT LAST	ETTA JAMES
6	YOU ARE THE BEST THING	RAY LAMONTAGNE
7	BLESS THE BROKEN ROAD	RASCAL FLATTS
8	EVERYTHING	MICHAEL BUBLE
9	AMAZED	LONESTAR
10	GOD GAVE ME YOU	BLAKE SHELTON
11	I GOTTA FEELING	BLACK EYED PEAS
12	MY BEST FRIEND	TIM MCGRAW
13	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
14	BETTER TOGETHER	JACK JOHNSON
15	I DON'T WANT TO MISS A THING	AEROSMITH
16	YOU & ME	DAVE MATTHEWS BAND
17	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
18	WONDERFUL TONIGHT	ERIC CLAPTON
19	ME & YOU	KENNY CHESNEY
20	LET'S STAY TOGETHER	AL GREEN
21	MAKING MEMORIES OF US	KEITH URBAN
22	IT'S YOUR LOVE	TIM WITH FAITH HILL MCGRAW
23	I CROSS MY HEART	GEORGE STRAIT
24	STAND BY ME	BEN E. KING
25	THE WAY I AM	INGRID MICHAELSON

RANK	SONG	ARTIST
26	LET'S GET IT STARTED	BLACK EYED PEAS
27	CHASING CARS	SNOW PATROL
28	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN
29	CRAZY GIRL	ELI YOUNG BAND
30	I WON'T LET GO	RASCAL FLATTS
31	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
32	SHE'S EVERYTHING	BRAD PAISLEY
33	FROM THIS MOMENT ON	SHANIA TWAIN
34	BY YOUR SIDE	SADE
35	I'LL BE	EDWIN MCCAIN
36	I COULD NOT ASK FOR MORE	EDWIN MCCAIN
37	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
38	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
39	SMILE	UNCLE KRACKER
40	HOLD ON	MICHAEL BUBLE
41	COME AWAY WITH ME	NORAH JONES
42	FAITHFULLY	JOURNEY
43	ALL MY LIFE	K-CI & JOJO
44	I'M YOURS	JASON MRAZ
45	A THOUSAND YEARS	CHRISTINA PERRI
46	LOST IN THIS MOMENT	BIG & RICH
47	THIS YEARS LOVE	DAVID GRAY
48	SOMEONE LIKE YOU	VAN MORRISON
49	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
50	YOUR SONG	ELTON JOHN

DJ INTELLIGENCE® TOP 25 BRIDE & FATHER DANCES

1	I LOVED HER FIRST	HEARTLAND
2	MY LITTLE GIRL	TIM MCGRAW
3	BUTTERFLY KISSES	BOB CARLISLE
4	MY GIRL	TEMPTATIONS
5	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
6	MY WISH	RASCAL FLATTS
7	CINDERELLA	STEVEN CURTIS CHAPMAN
8	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
9	IN MY LIFE	BEATLES
10	FATHER & DAUGHTER	PAUL SIMON
11	ISN'T SHE LOVELY	STEVIE WONDER
12	BECAUSE YOU LOVED ME	CELINE DION
13	OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO'OLE
14	UNFORGETTABLE	NATALIE WITH NAT KING COLE COLE
15	WALK WITH YOU	EDWIN MCCAIN
16	LANDSLIDE	FLEETWOOD MAC
17	DAUGHTERS	JOHN MAYER
18	DANCE WITH MY FATHER	LUTHER VANDROSS

Copyright © 2012 Intelligence, Inc. These charts may be redistributed in their entirety for non-commercial purposes. These charts may not be republished without express written consent of Intelligence, Inc. Intelligence, Inc. is not responsible for errors or omissions.

RANK	SONG	ARTIST
19	DAUGHTER	LOUDON WAINWRIGHT III
20	I HOPE YOU DANCE	LEE ANN WOMACK
21	BROWN EYED GIRL	VAN MORRISON
22	DADDY'S LITTLE GIRL	AL MARTINO
23	FOREVER YOUNG	ROD STEWART
24	JUST FISHIN'	TRACE ADKINS
25	LULLABY (GOODNIGHT, MY ANGEL)	BILLY JOEL

DJ INTELLIGENCE® TOP 25 GROOM & MOTHER DANCES

1	MY WISH	RASCAL FLATTS
2	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
3	A SONG FOR MAMA	BOYZ II MEN
4	IN MY LIFE	BEATLES
5	SIMPLE MAN	LYNYRD SKYNYRD
6	I HOPE YOU DANCE	LEE ANN WOMACK
7	BECAUSE YOU LOVED ME	CELINE DION
8	YOU RAISE ME UP	JOSH GROBAN
9	HAVE I TOLD YOU LATELY	ROD STEWART
10	OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO'OLE
11	UNFORGETTABLE	NATALIE WITH NAT KING COLE COLE
12	STAND BY ME	BEN E. KING
13	DON'T BLINK	KENNY CHESNEY
14	FOREVER YOUNG	ROD STEWART
15	THROUGH THE YEARS	KENNY ROGERS
16	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM W/ HILLARY SCOTT
17	WIND BENEATH MY WINGS	BETTE MIDLER
18	IT'S YOUR SONG	GARTH BROOKS
19	HOW SWEET IT IS	JAMES TAYLOR
20	YOU ARE THE SUNSHINE OF MY LIFE	STEVIE WONDER
21	DO I MAKE YOU PROUD	TAYLOR HICKS
22	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
23	FIND YOUR WINGS	MARK HARRIS
24	THERE YOU'LL BE	FAITH HILL
25	LANDSLIDE	FLEETWOOD MAC

DJ INTELLIGENCE® TOP 25 BRIDAL PARTY DANCES

1	I GOTTA FEELING	BLACK EYED PEAS
2	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOON ROCK
3	LET'S GET IT STARTED	BLACK EYED PEAS
4	CUPID SHUFFLE	CUPID
5	WITH A LITTLE HELP FROM MY FRIENDS	JOE COCKER
6	MY WISH	RASCAL FLATTS
7	I DON'T WANT TO MISS A THING	AEROSMITH
8	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
9	EVERYTHING	MICHAEL BUBLE
10	CELEBRATION	KOOL & THE GANG

RANK	SONG	ARTIST
11	FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE
12	WOBBLE	V.I.C.
13	FOREVER	CHRIS BROWN
14	DYNAMITE	TAIO CRUZ
15	BLESS THE BROKEN ROAD	RASCAL FLATTS
16	IN MY LIFE	BEATLES
17	LOST IN THIS MOMENT	BIG & RICH
18	FRIENDS IN LOW PLACES	GARTH BROOKS
19	WONDERFUL TONIGHT	ERIC CLAPTON
20	FRIENDS IN LOW PLACES	GARTH BROOKS
21	YOU & ME	LIFEHOUSE
22	MY BEST FRIEND	TIM MCGRAW
23	(I'VE HAD) THE TIME OF MY LIFE	BILL & JENNIFER WARNES MEDLEY
24	GOD GAVE ME YOU	BLAKE SHELTON
25	WE ARE FAMILY	SISTER SLEDGE

DJ INTELLIGENCE® TOP 25 BOUQUET TOSS SONGS

1	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
2	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
3	IT'S RAINING MEN	WEATHER GIRLS
4	HIT ME WITH YOUR BEST SHOT	PAT BENATAR
5	MOVE B***H	LUDACRIS FEAT. MYSTIKAL
6	ONLY GIRL (IN THE WORLD)	RIHANNA
7	LADIES NIGHT	KOOL & THE GANG
8	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN
9	ANOTHER ONE BITES THE DUST	QUEEN
10	LADY MARMALADE	LIL' KIM CHRISTINA AGUILERA
11	RUN THE WORLD (GIRLS)	BEYONCE
12	HAVEN'T MET YOU YET	MICHAEL BUBLE
13	LITTLE WHITE CHURCH	LITTLE BIG TOWN
14	ONE WAY OR ANOTHER	BLONDIE
15	MILKSHAKE	KELIS
16	THIS ONE'S FOR THE GIRLS	MARTINA MCBRIDE
17	WISHIN' & HOPIN'	DUSTY SPRINGFIELD
18	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ
19	MANEATER	NELLY FURTADO
20	LOVE IS A BATTLEFIELD	PAT BENATAR
21	GIRLS	BEASTIE BOYS
22	GLAMOROUS	FERGIE FEAT. LUDACRIS
23	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
24	JUST A GIRL	NO DOUBT
25	WANNABE	SPICE GIRLS

DJ INTELLIGENCE® TOP 25 GARTER TOSS SONGS

1	ANOTHER ONE BITES THE DUST	QUEEN
2	LET'S GET IT ON	MARVIN GAYE

THE MOBILE BEAT TOP 200 POWERED BY DJ INTELLIGENCE®

RANK	SONG	ARTIST
3	LEGS	ZZ TOP
4	HOT IN HERRE	NELLY
5	DANGER ZONE	KENNY LOGGINS
6	FOXLEY LADY	JIMI HENDRIX
7	THEME FROM MISSION: IMPOSSIBLE	ADAM & LARRY MULLEN CLAYTON
8	SEXYBACK	JUSTIN TIMBERLAKE
9	YOU SHOOK ME ALL NIGHT LONG	AC/DC
10	POUR SOME SUGAR ON ME	DEF LEPPARD
11	CHERRY PIE	WARRANT
12	SEXY & I KNOW IT	LMFAO
13	SHARP DRESSED MAN	ZZ TOP
14	OH YEAH	YELLO
15	HOT FOR TEACHER	VAN HALEN
16	BIG PIMPIN'	JAY-Z FEAT. UGK
17	U CAN'T TOUCH THIS	M.C. HAMMER
18	EYE OF THE TIGER	SURVIVOR
19	WHATTA MAN	SALT-N-PEPA
20	A LITTLE LESS CONVERSATION	ELVIS PRESLEY
21	YOU CAN LEAVE YOUR HAT ON	JOE COCKER
22	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES
23	BUSINESS TIME	FLIGHT OF THE CONCHORDS
24	I'M TOO SEXY	RIGHT SAID FRED
25	WILD THING	TONE LOC

DJ INTELLIGENCE® TOP 25 CAKE-CUTTING SONGS

1	SUGAR, SUGAR	ARCHIES
2	HOW SWEET IT IS	JAMES TAYLOR
3	POUR SOME SUGAR ON ME	DEF LEPPARD
4	LUCKY	JASON & COLBIE CAILLAT MRAZ
5	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	FOUR TOPS
6	BETTER TOGETHER	JACK JOHNSON
7	HOW SWEET IT IS	MICHAEL BUBLE
8	SWEETEST THING	U2
9	1,2,3,4 (I LOVE YOU)	PLAIN WHITE T'S
10	L-O-V-E	NAT KING COLE
11	WHEN I'M SIXTY-FOUR	BEATLES
12	CUT THE CAKE	AVERAGE WHITE BAND
13	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
14	LOVE YOU MADLY	CAKE
15	I'M YOURS	JASON MRAZ
16	MARRY ME	TRAIN
17	EVERYTHING	MICHAEL BUBLE
18	THAT'S AMORE	DEAN MARTIN
19	SMILE	UNCLE KRACKER
20	LOVE & MARRIAGE	FRANK SINATRA

RANK	SONG	ARTIST
21	HIT ME WITH YOUR BEST SHOT	PAT BENATAR
22	YOU'RE MY BEST FRIEND	QUEEN
23	I DO	COLBIE CAILLAT
24	HONEY BEE	BLAKE SHELTON
25	THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE

DJ INTELLIGENCE® TOP 35 LAST DANCES

1	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
2	(I'VE HAD) THE TIME OF MY LIFE	BILL & JENNIFER WARNES MEDLEY
3	DON'T STOP BELIEVIN'	JOURNEY
4	LAST DANCE	DONNA SUMMER
5	CLOSING TIME	SEMISONIC
6	THE TIME (DIRTY BIT)	BLACK EYED PEAS
7	WONDERFUL TONIGHT	ERIC CLAPTON
8	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
9	PIANO MAN	BILLY JOEL
10	AT LAST	ETTA JAMES
11	NEW YORK, NEW YORK	FRANK SINATRA
12	TODAY WAS A FAIRYTALE	TAYLOR SWIFT
13	SWEET CAROLINE	NEIL DIAMOND
14	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
15	LET'S GET IT ON	MARVIN GAYE
16	TAKE ME HOME TONIGHT	EDDIE MONEY
17	GLAD YOU CAME	WANTED
18	FRIENDS IN LOW PLACES	GARTH BROOKS
19	ONE MORE TIME	DAFT PUNK
20	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE
21	GOOD LIFE	ONEREPUBLIC
22	GOODNIGHT SWEETHEART	SPANIELS
23	MARRY ME	TRAIN
24	YOU ARE THE BEST THING	RAY LAMONTAGNE
25	ALL YOU NEED IS LOVE	BEATLES
26	LIVIN' ON A PRAYER	BON JOVI
27	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
28	WE ARE FAMILY	SISTER SLEDGE
29	FOREVER	CHRIS BROWN
30	HOME	EDWARD & THE MAGNETIC ZEROS SHARPE
31	I GOTTA FEELING	BLACK EYED PEAS
32	COME AWAY WITH ME	NORAH JONES
33	THEN	BRAD PAISLEY
34	AMAZED	LONESTAR
35	I DON'T WANT TO MISS A THING	AEROSMITH

Copyright © 2012 Intelligence, Inc. These charts may be redistributed in their entirety for non-commercial purposes. These charts may not be republished without express written consent of Intelligence, Inc. Intelligence, Inc. is not responsible for errors or omissions.

DON'T BE SHY...
YOU CAN TOUCH OUR RACK



CDMP-2700

PROFESSIONAL 2U DUAL MEDIA PLAYER

With its compact **2U controller and 1U transport CD player**, Gemini's CDMP-2700 packs more functionality into less space than any other rackmount DJ solution.

Media versatility, touch-sensitive jog wheels, professional song-shaping tools, MIDI capabilities and revolutionary full-color touchscreen displays.

Flexible command has never been so powerful, so convenient... and so touchable.

To see how Gemini transformed the mobile DJ rack, visit geminidj.com/cdmp-2700.



© 2012 GCI Technologies Corp.
Gemini is a registered trademark
of GCI Technologies Corp.
Photography Credit: Tony Cordoza Photography

gemini[®]
DJ

f /THEGEMINIDJ

t /GEMINI_DJ

Y /GEMINIDJMEDIA

Bandstand Still Echoes

MOVING AND SHAKING MUSIC AND CULTURE

BY MIKE FICHER •

Editor's note: In the wake of the sad passing of the legendary Dick Clark, we first offer this already-scheduled reflection on the show he built into a powerful, music-industry-influencing entity. Next issue, we will include more on the life and legacy of this consummate master of ceremonies, and how he impacted many in the mobile DJ world.

John Oates could barely wait for the bell to ring, signaling the end of his final class of the school day. He was on a deadline.

"Did I come running home from school every day to catch it? Damn right."

What was the future member of the most successful duo in recording history so eager to see? What was "it"? "It" was the then-daily broadcast of *American Bandstand*.

"I'd check out the music, and the kids, their clothes, their moves, learn some dances," Oates recalls in the book *The History of American Bandstand*. "Everybody knew the kids. The regulars were like, to us, a gang of pals that you met every day in a certain place. It just so happened that the place was TV."

A PHENOMENON STARTS

When *American Bandstand* progressed from a popular daily local show in Philadelphia to a daily national telecast on August 6, 1957 at 3:00 PM (the show ran locally from 2:30 to 5:00 PM with a national feed from 3:00 to 4:30 PM), television, pop culture and American society would be changed forever.

Within six months of its national debut on ABC, *American Bandstand* was picked up by 101 stations. An estimated twenty million viewers were tuning in, surprisingly, half of whom were adults. The show was also receiving 20,000 to 45,000 fan letters a week.

A PINK SWEATER AND A WHITE SPORTCOAT

While rock & roll had been energizing America on a broad level since mid-1955 (launched by the rabid success of Bill Haley and the Comet's version of "Rock Around the Clock"), "From the time it hit the national airwaves in 1957," observes rock historian Hank

Bordowitz, "*Bandstand* changed the perception and dissemination of popular music."

And that would not have occurred had host Dick Clark and producer Tony Mammarella not recognized that appealing only to the younger generation was a sure road to obscurity. "I knew at the time that if we didn't make the presentation to the older generation palatable, it could kill it," Clark said in a 1985 interview. Thus, "the boys wore coats and ties and the girls combed their hair and they all looked like sweet little kids at a high school dance."

Under the savvy stewardship of Clark and Mammarella, *Bandstand* flourished, growing into a musical, cultural, social and media marvel.

SWEET LITTLE ROCK & ROLLER

Musically, "Going on *Bandstand* was like hitting a home run with the bases loaded," observes Philadelphia's own Charlie Gracie, who had 1957 #1 hit, "Butterfly."

Culturally, notes the Museum of American Broadcasting, "The impact of *American Bandstand* should not be underrated. Even if the show diffused some of the more raucous elements of rock & roll music, it helped to solidify the growing youth culture which centered on this phenomenon. But the show was important in another way as well. Once Clark took over the helm of *Bandstand* in 1956, he insisted on racially integrating the show, since much of the music was performed by black recording artists. When the show moved to the network schedule, it maintained its racially mixed image, thus providing American television broadcasting with its most visible ongoing image of ethnic diversity until the 1970s."

John Oates puts it succinctly, when he says that *Bandstand* "set the tone and the pace for teenage style and attitude and everything else all across America."

The show epitomized many important aspects of ever-evolving American popular culture: mass communication, popular mu-



sic, youth culture, dance and fashion trends, as well as race and gender relationships.

REFLECTIONS OF YOU AND ME

The kids of the 1950's tuned in and turned on to *Bandstand* because, well, they saw themselves. Bob, Justine, Arlene, Kenny, Frani, Little Ro, Betty, Carole...with the growing influence and financial power of young America, seeing kids just like themselves dancing on national television enhanced the sense that, for the time in American history, the cultural zeitgeist would skew away from adults and emerge from the Baby Boomer youth.

"I was always surprised," one of the most popular regulars, Arlene Sullivan, says, "that people wanted my autograph. I danced on a TV show; nothing I did was different than kids were doing in their basements. But maybe that's why we were so popular. We were them, and they were us."

They had pimples, they felt awkward, they had relationship issues. They struggled, at moments, at school, they hung out at the malt shop—*Bandstand* was the first nationally televised "reality" show. These were real Philadelphia kids, dancing for fun.

THE MORE THINGS CHANGE

In context, the youth of today are not much different, are they? No, they don't rush home after school to view a scratchy black-

and-white television set watching their peers dance to records and lip-synced music performances on TV. But, they do gather. On Facebook, via Twitter, via text messaging, on the cell phone. They dance. But, bypassing the networks, their dancing might be recorded on their phone and uploaded to YouTube for the entire world to see, or sent directly to their friends via the same phone.

They don't have to rush home to view a television; the youth of today can carry the TV—virtually the world—in the palm of their hand on their phone or their iPad.

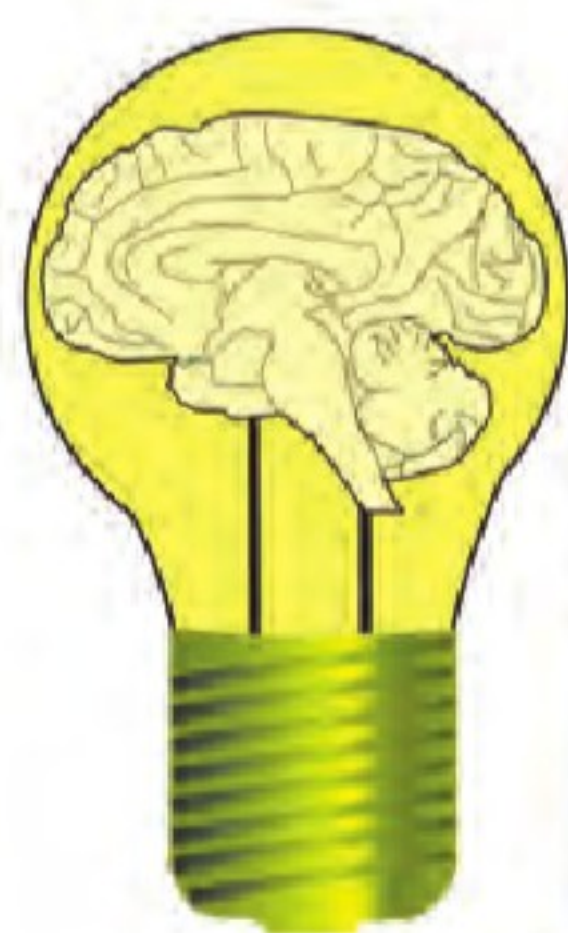
THE BIG SHOW

They still dance at dances. But, the record hops of yesterday featuring music and a disc jockey now often morph into multimedia audio and video presentations with guest interactivity via playback screens and on-site messaging. DJs are now producers and entertainers rather than simply record-spinners.

Kids still remotely gather to watch and see what their friends are up to now. The transaction, though, is often two-way instead of one-way, and virtually instantaneous, rather than shepherded by letter and mail.

Yes, much as changed since *American Bandstand* went national in 1957. But, much has not. Kids still love to dance and they still love to hear the bell ring at the end of the school day. **MB**

Thank you for 10 Great Years...



DJ Intelligence®



Scott Kartsounes, CEO | Darren Hughes, President

...Here's to the next 10!

DJ Intelligence has proudly been serving more than 20,000 professional DJs since 2002

**Thank you to everyone who helped us celebrate in Las Vegas.
What a great start to our next 10 years!**

The Art of Ceremony Music

SHARING YOUR MUSIC EXPERTISE BEYOND THE DANCEFLOOR:

BY MATT WINDSOR •



Today, anyone can buy a domain name and sell themselves as a professional in the disc jockey industry. It is not difficult to promote oneself as a professional with a sleek-looking website and marketing materials. So, to stand out from the crowd, it is important that true professionals take extra steps to create the perfect events for their clients.

Some extra steps include truly listening to the concerns of clients during the initial meetings, and going the extra mile to make sure the party atmosphere is consistent throughout the night.

For example, advising your DJ clients on their music choices doesn't have to be limited to the reception. DJ are often an untapped resources when it comes to choosing ceremony music as well. Giving your clients valuable

information that sets up their ceremony is key to retaining them for business long-term and gaining valued referrals, growing your business organically.

Using some specific examples, first, we will discuss using timing for processional music to create the perfect moment between the bride and groom at the beginning of their ceremony. Next, we'll touch on the use of an upbeat recessional song and creative editing to keep with the tone of the event. Finally, I'll mention some key music editing software to have in your arsenal.

PROCESSIONAL MUSIC: "A THOUSAND YEARS" BY CHRISTINA PERRI

Using a romantic processional song can encourage a particular mood for the wedding ceremony. Perhaps your clients want a tradi-

tional tone to the song, but want something other than the customary wedding song. Using correct timing and creative editing, the song "A Thousand Years" by Christina Perri is perfect for the bride and groom looking for an intimate song without foregoing their personal style and preferences.

Paint this picture for your clients as you describe the timing and scene for their ceremony: The guests are seated and the wedding party begins to walk down the aisle as the music plays. The flower girl scatters rose petals down the aisle. Bridesmaids beam as they carry small bouquets. Groomsmen look stately as they take their place next to the groom. Finally, it's the bride's turn to walk down the aisle. The doors open and she approaches the aisle just as the following lyrics softly play:

*I have died every day waiting for you
Darling, don't be afraid
I have loved you for a thousand years
I'll love you for a thousand more*

Goosebumps form on guests' arms and a shiver goes down the groom's spine as he watches his bride continue down the aisle. The groom beams as his eyes meet the bride's. Guests sigh as their hearts swell. The bride and groom look radiant and full of hope for their future together. Then, the song picks up with the following lyrics:

*And all along I believed I would find you
Time has brought your heart to me
I have loved you for a thousand years
I'll love you for a thousand more*

The song swells, creating the perfect moment where the bride and groom stand face to face, seeing each other for the first time that day. Cameras click and grandparents sigh, dabbing their wet eyes with white handkerchiefs as the ceremony begins.

Using timing for this processional piece is crucial. Professional disc jockeys can advise their clients to practice with the music and, if necessary, cut it down or splice it together in different ways for the timing to work just right. For example, the lyrics above are near the middle to end part of the original song. A disc jockey



Matt Windsor is a full-time professional DJ and owner of A Posh Production, a top-ranking DJ and lighting company in Chicago, Illinois. He has conducted over 500 weddings as Master of Ceremonies and DJ. Before he started A Posh Production, Matt was the DJ manager of one of the largest DJ, lighting, and photo booth companies in Chicago.

can easily cut the song down so the wedding party does not have to walk too slowly and so there are no lulls in the ceremony. The symbolism in the song is quite touching and can work great for an intimate wedding ceremony.

RECESSIONAL MUSIC: "SIGNED, SEALED, DELIVERED, I'M YOURS" BY STEVIE WONDER

In contrast, you might change the atmosphere once the ceremony ends with an up-tempo song. One way to do this is using an upbeat recessional song! This chart-topping hit by Stevie Wonder is a great idea for a cheery segue to your clients' receptions.

*Here I am baby
Signed, sealed, delivered, I'm yours
(You got my future in your hands)
Here I am baby
Signed, sealed, delivered, I'm yours
(You got my future in your hands)*

This song is perfect not only for the meaning of the lyrics but can get folks

feeling relaxed and ready to let loose on the dance floor. Their nuptials are "signed, sealed and delivered," so why not get ready to have a good time?

One way professional disc jockeys can use their musical expertise is to edit unrelated lyrics from the song. For example, the following lyrics of this song might not be best for a wedding recessional:

*I've done a lot of foolish things
That I really didn't mean, didn't I?*

While these lyrics work great in the original song, they don't fit within the context of a wedding ceremony. Using music editing software, a disc jockey can tailor the song to fit the couple's event better. Cutting these lyrics out can leave more room for the couple to dance away to the chorus and get excited for the upcoming wedding reception.

MUSIC EDITING TOOLS

There is a number of music editing tools available on the market. Some are quite user-friendly for beginners, whereas others

offer more features.

Some software that is commonly used to do this includes:

Cakewalk Sonar – This easy-to-use music editing software enables disc jockeys to professionally mix and edit songs. A number of packages include professionally recorded music loops and instrumental sounds for the perfect music mixes.

Ableton Live – This software tool is perfect for disc jockeys who need a large sound library and numerous instruments for song mixes.

Adobe Audition – High-quality video and audio production software for the DJ proficient in other Adobe products.

Pro Tools – Industry-standard software and hardware-based system for audio and MIDI recordings. Perfect for editing music for your clients.

Taking these extra steps can make your clients' experience with your services stand out. Offer a number of song options and share your expertise on timing and music editing for the perfect moments for their big day. **MB**

Before You Rock The House, Let Us Rock Your World.

I DJ NOW Delivers Everything You Need
To Work The Crowd.

Wireless Up Lighting

- Auto master/slave operation without extra cables
- 8 Hour Battery

List Price: \$419

▶ **\$299**



ALL NEW! Mobile DJ Booths, Towers And Stages

- Durable lightweight construction
- L.E.D. ready

Starting at

▶ **\$375**



12-Inch Self-Powered Ultra-Compact Subwoofer

- Dual XLR Stereo Inputs/Outputs
- 700 Watts, 126 dB max S P L

List Price: \$1049

▶ **\$599**

**Weights
Only
46lbs!**

ZXA1SUB



idjnow.com
1-800-355-7746



Queens (718) 762-0100
181-24 Horace Harding Expy. (L.I.E. Exit 25)
Fresh Meadows, NY 11365

Rentals Available • Open 7 Days

Long Island (631) 321-1700
1015 Sunrise Highway
West Babylon, NY 11704



idjnow
PRO AUDIO | LIGHTING | VIDEO

© I DJ NOW. All rights reserved. Limited time offers. Prices subject to change without notice. Not responsible for typographical errors

MOBILE BEAT

**SUPPORT YOUR
LOCAL GEAR STORE!**

SPARKS, NV



THORNTON, CO



LAS VEGAS, NV



LOS ANGELES, CA



MIDWEST

WEST

HollywoodDJ.com

931 East 11th St
Los Angeles, CA 90021
hollywooddj.com
800-700-4542

Planet DJ, Inc.

1315 Greg St
Suite 101
Sparks, NV 89431
planetdj.com
877-4DJ-Gear

**Limelite Pro-Audio
and DJ Supply**

4601 W. Sahara Ave, Suite H
Las Vegas, NV 89102
limeliteproaudio.com
702-364-9922

**Colorado Sound
N' Light**

12061 Pennsylvania St
Suite B102
Thornton, CO 80241
csnl.com
303-429-0418

Your local music gear retailer is still the only place you can get your hands on actual gear to try before you buy! Stores listed here typically have DJ gear-savvy sales people ready to help you make the right buying decisions. Don't miss out on what the stores have to offer!

DEALERS ACROSS AMERICA



BEMIDJI, MN

LINCOLNWOOD, IL



WARREN, MI



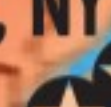
CANTON, OH



ROCHESTER, NY



BROCKTON, MA



NORTH BABYLON, NY
FRESH MEADOWS, NY

EAST

NLFX Professional

1319 Naylor Drive SE
Bemidji, MN 56601
nlfxpro.com
888-660-6696

Pro Audio & Lighting

3842 E 13 Mile
Warren, MI 48092
proaal.com
586-582-0871

Audiolines.com

3924 W. Devon Ave
Suite 300
Lincolnwood, IL 60712
audiolines.com
847-679-0505

Pro Audio Video, Inc

1620 30th St NE
Canton, OH 44714
proaudiovideo.net
330-494-2100

Sound Source

161 Norris Drive
Rochester, NY 14610
soundsource.com
585-271-5370

IDJNow.Com Long Island

1015 Sunrise Hwy
N. Babylon, NY 11704
idjnow.com
800-355-7746

Music Trends The DJ's Toystore

2947 Hempstead Tpke
Levittown NY 11756
musictrends.com
888-621-DJDJ

IDJNow.Com Queens

181-24 Horace
Harding Expwy
Fresh Meadows, NY 11365
idjnow.com
718-762-0100

Electronic Bargains DJ Superstore

970 Montello Street
Brockton, MA 02301
ebdj.com
800-336-1185

Stop in , or better yet, tell a friend who has not yet experienced *Mobile Beat* to stop in at your nearest participating DJ gear dealer, to receive a complimentary copy of *MB* with a product purchase.

Crowd Power

MANIPULATING THE PEOPLE'S ENERGY TO PACK YOUR DANCE FLOOR

BY MATT BLANK •

One of the main ingredients for a packed dance floor is being able to predict and adapt to how the crowd is going to react to the music you play.

By anticipating a shift in energy, you will not only select the best next song to play, but you will also determine where the rest of the event will go musically. The goal is to not only anticipate the shift, but also to cause it.

GOAL #1: GET 'EM ON THE FLOOR

You should set specific musical goals for each part of an event. I generally set two goals for myself when dinner is ending and dancing is beginning. The first goal is get as many people on the dance floor in the shortest amount of time possible. The longer the crowd



sits after dinner, the more their bodies are going to digest their food and give them the “sleepies.” Anticipating that the crowd’s energy will decline before it rises allows you to set the precedent for when and how it will rise.

How I attain my goal is to begin to build the energy in the music as the last plate of dinner has been served. At that point I slowly begin to pick up the tempo of the music as well as the volume. The goal is to “feed” the crowd with a few “appetizer” songs to get them in the mood to dance. I start with a 110 BPM track and slowly get into the 120 BPM range, hitting songs like “Give it Up” by Marvin Gaye, and “Get Lifted” by KC & the Sunshine Band to build the energy. It is nearly impossible to play all slow music during dinner, and then play a fast dance song, and expect everyone to run on the dance floor. By transitioning from dinner into dancing using cross-generational songs like Motown, or 70’s funk, your

crowd (whether old or young) will want to get up and dance right as dinner is ending.

GOAL #2: GET A READ ON THE CROWD

The second goal is to figure out what type of crowd you have. So the first set of dancing should include songs from each genre to see what the reaction is. Be prepared to take chances at a few events to figure out which songs will work. The guests will tell you in their facial expressions and how they interact with one another if they like the song. Most females will show expression faster than a males will, so look for the ladies to be your “tell.”

Say you want to mix in an old-school hip-hop song, just to see what reaction you will get. If you get a great reaction you’ll know later in the night you’ll be able go deeper into the old school hip-hop genre. If the guests begin to sway to the left and right, are not interacting with one another, nor singing the music, you’ll know that this particular genre isn’t for them and you should probably steer clear of it later in the evening. This will help you understand what will raise and lower the crowd’s energy later, as the dance floor begins to transition from “growth” to “sustainability.”

BEAT SCIENCE

Each portion of the dancing should start with a certain BPM and slowly build up until a peak has been hit. Once you feel that peak has attained you would want to play a slow song and restart. You would not want to play a 130 BPM song, and follow it up with a 105 BPM song. The energy in the crowd will naturally lower as they are forced to dance to a slower (while still fast) song.

Each song also has its peak of energy. It’s your job to understand when that peak comes in and, typically, begin to mix out directly after that, before the crowd begins to feel the energy slowly drift away. You also need to know how to deal with songs that take a minute or so to gain their energy. “I Wanna Dance with Somebody” by Whitney Houston is a prime example. While it’s a great song to play, it starts with no energy and takes roughly 40 seconds for it to build. After the first verse and bridge, Whitney hits her epic note of the chorus and that’s when the energy really comes out. In order to successfully play that song and manipulate the crowd’s energy you have to mix the song just before the chorus in order for the crowd to raise their level of energy.

Gaining a real understanding of the energy levels your crowd is feeling will help you adjust your song selection, and ultimately spin a successful event. Your clients will not know the intangible reason why the dance floor was packed, but YOU will, because you were the one who knew when to pump the break or press the gas. **MB**

Matt Blank is a DJ and the Production Sales Manager at Synergetic Sounds in Philadelphia (<http://synergeticsounds.com>). Starting his entertainment career during high school as a dancer for a DJ company, he went on to cultivated his natural talent for mixing music and emceeing while at Millersville University. Matt has been published in Philadelphia Brides Magazine and was a speaker the 2012 Mobile Beat DJ Show in Las Vegas.

music trends.com
the DJ's toystore



- NY Showroom with Multiple Working Displays
- Worth the trip from anywhere!
- Knowledgeable & Friendly Staff
- The Best Brands & The Lowest Prices!
- The Largest Selection of Lighting Effects & Uplights on Display

music trends.com
2947 Hempstead Turnpike
Levittown NY, 11756
1-888-621-DJ DJ (3535)
(516) 796-7755

- Authorized Dealer for ALL MAJOR BRANDS •
 - Serving Pro Audio & Lighting Community Since 1980 •
- Call for Discounts on Uplights from Chauvet, Blizzard and ADJ!**

DJ CLUB BAGS HIT THE SCENE

Gator's New Padded DJ Bags are specifically designed to protect all the most popular brands. Our bags feature a bright orange interior for enhanced visibility in dark rooms, comfortable shoulder straps, and ample storage space for your accessories and gear.

Check Out The New Gator DJ G-Tour Cases Online



NEW
Sizes & Styles

G-CLUB-DJ-CART

G-CLUB-DJ BAG

G-CLUB X1

G-CLUB-KB CONTROL

G-CLUB CONTROL 25

G-CLUB CDMX10

G-CLUB-CONTROL

G-CLUB CDMX12

GATOR
Cases

P: 813.221.4191

F: 813.221.4181

gatorcases.com

Straight Talk on Taking Requests

BLESSINGS IN DISGUISE OR DISASTERS WAITING TO HAPPEN?

BY MIKE "DR. FRANKENSTAND" RYAN •

Imagine you are the skipper of a brand new, fresh-paint-smelling, polished-brass, decked-out-to-the-nines luxury ocean liner. One night, while cruising across the Atlantic Ocean, a passenger saunters onto the bridge and up to you: "Captain I see an iceberg up ahead. Please get close to it so everyone can get a good look. Trust me, they'll love it." If you, the captain, with all the responsibility of that position, act on the passenger's request, you've just made a mistake of Titanic proportions.

The original meaning of the word "request" meant to "seek again" or to "ask for again." Then it changed grammatically into "demand," then to "need" and finally to "require." To me, the word has a kind and gentle tone to it, but more often than not, a musical request means "I WANT IT NOW!"

MAKE A HAND-STOP-SIGN IF YOU HATE REQUESTS...

Here are some of my least favorite requests: "You got anything else?" "What do you have? Can you play #4 on the album?" "Can you play anything better?" and my all time favorite (not) "Play it, they'll love it." I've also experienced the un-request: "take that song off right now or I'll kick your ass!" (Now you've got my attention.)

I especially hate it when I see two females approaching me with a guy in tow for obvious reinforcement. I know I'll have to play their request regardless of what I think about it.

DJ Kraft (Carl Botha) of Canada gets fired up about requests: "I'll tell you what (I'd like) for improvements: rocket boosters and hidden trip wires to keep people from walking up to me with bad requests"

GRRR I'm a DJ feels requests are insulting: "We're not asking for feedback, we are artists—how we put the music together makes us @#%^ artists.

On the other hand, raise it (your hand) if you like requests...

Janice Peyton says some requests have hidden benefits: "Don't dismiss some of the bizarre requests. Often, I've found that the host's circle of friends have fond memories of some bizarre track that you would never have played in a million years, but sets the group on fire! Watch for that. You should get a feel for that from meeting with the couple, but sometimes, you gotta take a risk."

Sometime I'll take a risk by faking a request by "Mike" or "Scott"—I do this to test out a new song, to see if dancers take the bait. However, as with any trick it can backfire. I once watched a DJ start his "show" by announcing, with great fanfare that he had (some astronomical number of songs) in plastic milk crates lined up behind him, and that he was taking requests. Unfortunately he didn't have the first three songs!

HOW DO YOU HANDLE REQUESTS?

Carlos Hernandez, with Marathon Professional in Los Angeles, has his requests dialed in! He holds up a sign with his cell phone number printed on it. He asks his guests to text his cell phone with their request and their name. Hernandez says the phone requests keep people from coming up to him and provide lists of songs for him to consider playing or adding to his library.

DJ Cyro (on a YouTube video) says DJs need to take charge: "If you don't control (requests) they'll (kids) control you!" He hands

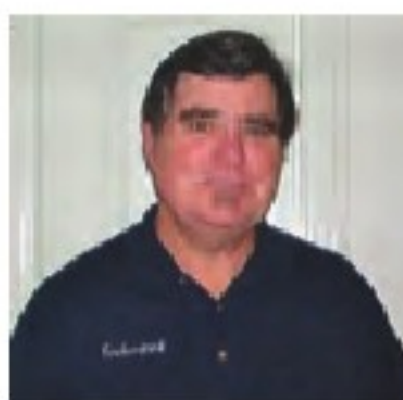
out request forms and puts card on tables (with his logo on them). "Keep it simple: "If it's a song that no one will dance to, I tell them I'll look for it and play it if I have it." Can't argue with that.

I put a pad and pen on the table next to my system. I ask them to write their request down and tell them I'll try to find it. "Try" is the key word here. Sometimes if I think it'll work I'll play it, otherwise I'll answer with "That's a great song, I'm sorry it's in my other music library." This works great for protecting the wedding couple that doesn't want a particular song played. You never want to tell the guests that the bride doesn't want the song, because there's a good chance that person will go up to the newlywed and complain—and now you're the bad guy.

Every once in a while I get lucky and have the requested song ready to play as if we're on the same musical wave length. In this case I jump all over it taking the mike in hand, I'll have the requester ask me again for the song and then immediately play it—makes me look like a genius!

REQUESTS WITH A "CONTENT WARNING"

My favorite request came from a preteen for a song I wasn't sure of. I asked her if it was clean and she responded "oh yes it's been washed, it's very clean!" She was so sincere; I had to contain my



Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.

laughter.

DJ product reviewer par excellence, Brian Redd theorizes the appeal of suggestive lyrics: "The F-bomb is for shock value for 14-year-olds who buy music!" If his

client insists, he will play a song with inappropriate lyrics but will announce a disclaimer with the name of the person making the request. I do the same thing.

Redd's theory is pretty "Frickin" right on. Once when I was setting up for an elementary school gig a male student came up to me and asked if I would play a song I knew to be inappropriate. I told him it had curse words in it and I couldn't play it. He responded "the bad words were the best part!"

Willy, of Sound City Entertainment, Isle of Man, UK is proactive about requests: "I have a note on my website reminding people to think about the true lyrical content of songs, also a statement that we reserve the right to NOT play certain songs with inappropriate lyrics.

Like 'em or not, requests are an inevitable part of the mobile DJ's profession. How we deal with requests can make or break the event, so we do well to consider beforehand how we'll handle them. Remember, like the captain of a ship, you are in charge of the event's musical voyage, and a lot of people are depending on you for a "safe" (fun, danceable, well-mixed) journey. **MB**






WIN A FREE TRIP TO MOBILE BEAT
2013 IN LAS VEGAS FROM AMERICAN DJ
AMERICAN AUDIO & MOBILE BEAT MAGAZINE.

TO ENTER: Go to American DJ's Facebook page and share a 100 word or less "DJ Tip!"

PRIZE: Round-trip Airfare to Las Vegas, 4-nights Hotel, VIP to ADJ's Customer Appreciation Party & Full Mobile Beat Show pass!



SIGN-UP AT: WWW.FACEBOOK.COM/AMERICANDJ

Do You Have EVERY SONG?

EVEN AS THE CULTURE KEEPS COUNTING THINGS, THE DJ NUMBERS GAME BECOMES LESS RELEVANT

BY MARK JOHNSON •



It's no secret that I am not a fan of the endless game of song counts and the inclusion of this statistic in advertising or other promotions for their DJ business.

In previous articles I have reviewed this from many per-

spectives, including the threat of another local DJ having more songs and implying that he is a better DJ, the concept of knowing your music enough so that you can offer an alternate song if you don't have it, and the impossible pursuit of having EVERY SONG.

NUMBERS GAME GOES VIRAL

Somehow, today's climate of intangible measures seems to be creating a similar false value system, especially in the social media realm. What's important is the number of friends on Facebook, the number of followers on Twitter or the number of downloaded apps on your smart phone.

Am I the only one who doesn't buy into this neverending game? Perhaps my negativity is because I have experienced several occasions when the person who answers first loses. I have a huge vinyl album collection and once in a casual situation someone asked how many LP's I have. So I answered roughly 30,000 and that person said they knew someone who had 35,000 albums. So in that instant, my extensive collection that I have worked on for almost 40 years wasn't the best. Remember Maverick, second place is first loser.

I also collect miniature liquor bottles and again the count question came up. I replied 1,100 and a different person trumped me again. I participated in a tennis serve speed contest a few years ago and when mentioning my 102 mph serve, another person thwacked me with his 105 mph.

In all cases, both my answer and theirs weren't presently verifiable. I was speaking from a perspective of honesty yet I know that the tennis guy was answering from an "I must win" perspective. But since I spoke first, I left the door open to lose in each case.

You see, that's the trouble with using numbers. There's an infinite supply of them. Look at our society's infatuation with numbers. Biggest baseball salary, biggest lawsuit, biggest lottery prize and unfortunately the biggest national debt. A trillion here and a trillion there and soon we're talking about some real money.

MEGA MUSIC MADNESS

I revisit this topic yet again because I ran into a local DJ with a storefront and I wandered in to ask some questions. The secretary

was very helpful with generic answers to my normal DJ questions. She eventually handed me the DJ's card...and on the top it said "300,000 Songs."

300,000 songs??? I stepped back and asked how they can do that and she gave me the standard tera-byte answer. I asked if I could get a list or be able to look through them and she said only after the booking is made. I guess that's fine.

I asked about any songs that I may want that are not of these 300,000 songs. She said that if it's before the event, that they would be downloaded. I asked if it was during the event and she said that all their DJ's have 4G smart phones and can download any song at any time and will play it.

Hmmm. I wondered why it didn't say 300,000+ songs, with the plus sign indicating this enhanced service. I don't know the global total number of songs recorded to date, but I bet it's over 300,000.

So what's to stop another DJ down the street from printing "350,000 Songs" on his business card. Or the next one stating "500,000 Songs" etc. When does it end?

What if a DJ had the cojones to put the phrase "EVERY SONG" on his card? Would not that be the ultimate trump card (no pun intended)? "Hey everyone, I'm the first DJ to declare that I have EVERY SONG." He must be the best DJ.

Obviously the concept of EVERY SONG is impossible on a tangible basis, ie one's hard drive. But with cloud storage and all the internet music services and wireless connectivity, we are not far away from EVERY DJ claiming that they too have EVERY SONG.

Imagine 15 years ago putting the phrase "We Have The Electric Slide" on your business card. Seems kind of assumed. Well, we are heading towards the phrase EVERY SONG being on all DJ's business cards.

So, to all the DJ's who play this numbers game: What next? Once all DJs claim possession or access to EVERY SONG, how would any customer choose one DJ over the other? Remember, when everyone is special, no one is.

Then I guess you'll have to revert to focusing on the intangible aspects of your DJ business. Things like musical knowledge, vocal techniques, customer interactions, crowd reading, mixing techniques and overall professionalism. Things that 1) can't be measured and 2) can't be downloaded or acquired with trivial effort.

When I see a DJ focusing on song counts first, I wonder if he is lacking in the other areas. I also wonder if his potential customers think he's lacking in those areas as well.

Look at these two phrases on a DJ business card: "3 Years Experience and 300,000 Songs" or "20 Years Experience - 10,000 Songs." Who would you hire? **MB**

For over a decade, Mark Johnson has offered his insightful and often incisive perspective on issues of importance to mobile DJs here in Reality Check. His articles grow out of his own experience and observations of other DJs. Always providing an alternative view, his views are informed by a wide knowledge of the entertainment technology field and the professionals who work in it.



Stop revolving. Start evolving.

On-Demand Streaming

For the well-connected KJ, we offer an astounding collection of ready-to-stream tracks from our legendary library. No more discs, no more managing downloads, no more hassle. Stable broadband connection required.

6000 Digital Media

Six thousand of the newest and all-time best karaoke tracks, including all ten volumes of the best-selling Essential 450 Series. Supplied as MP3+G at 256 kb/s on two 32GB SD cards and ready for use with your digital system.

KJ Media Pro HD

Every track in the Chartbuster Karaoke library, 12,000 strong, personally serialized for you to an external USB HDD, and powered by Invicision's CompuHost. Unlock only what you need, when you need it.

Don't Revolve. Evolve.



ChartbusterKaraoke.com
1-800-347-5504



Thrill the Crowd and Build Your Profits with Photos in Less than 8 Seconds!

Amazing Features Rental Clients Demand

- Insane Speed - Prints & slices 7.45 seconds
- Unlimited Formats with Custom Graphics
 - 2x6 Classic Strips or 4x6 Postcards
 - Email & Facebook in **Real Time**
 - Prints Color, Black & White or both
 - Records Live Video Messages
 - Offers Both Arcade & Open Style
 - Customize screens/music/strips/more
 - Creates Storybook Keepsakes

"This hardware and software make a powerful, fast team ...we had a blast with the unit."

Mobile Beat Review
July 2012

888-694-5464

KINGDOM
PHOTO BOOTH

www.kingdomphotobooth.com



Dubstep Forward

CAN YOU REALLY DROP THE BASS OUTSIDE THE CLUB?

BY DJ DAY-NA •

Dubstep is a genre of bass-driven electronic dance music that originated in the underground scene of South London, in the UK, during the late 1990s, but has been infused into mainstream popularity in Western Europe and North America in the last few years. This new form of music combines heavy bass with samples, synthesizer, keyboard, turntables and hard-hitting drum tracks.

Its overall sound is described as "tightly coiled productions with overwhelming bass lines and reverberant drum patterns, clipped samples, and occasional vocals," on AllMusic.com.

In the early stages of dubstep, it was often described as darker and experimental, but as it has developed over time, it now incorporates elements of trance music, electronica, electro house, hip-hop and pop as well. The most distinguishing characteristic of dubstep is the "wub wub wub" sound, aka "wobble bass." This is where "bass notes are extended and manipulated digitally with a low-frequency oscillator and other filters. This type of bass drives the music and is a big reason that the music is so club-friendly," (UDubstep.com).

Another unique characteristic of dubstep is its structure. It doesn't follow the "four-to-the-floor" pattern common in other styles of electronic music, but relies on longer percussion loops. It is only comprised of a few sections: 1) the intro; 2) the bass drop (where the wobble bass is most prevalent and where the crowd starts to bang their heads around); 3) the main riff (or mid-section); and 4) outro.

On the radio we are hearing more and more mainstream artists adopting 30 second dubstep breaks in their tracks, as in Flo Rida's "Good Feeling" and Pitbull's "Back In Time." In addition, there are a number of Top 40 hits with dubstep remixes. This is because they are recognizing the attention it is getting from more and more listeners. Among these remixes are Britney Spears' "Freakshow," LMFAO's "Party Rock Anthem," Maroon 5's "Moves Like Jagger" and Far East Movement's "Like a G 6."

IN STEP WITH THE YOUTH MARKET

So, where does the bass drop come in at mobile events? I asked for feedback on various DJ forums. Based on the responses I received, it appears dubstep is being played by mobile DJs in a variety of areas of the US; out west in California and New Mexico, in the Midwest and also over on the northern East Coast. Even though it may be enjoyed by people of various ages, it definitely is most alluring to a young and trendy crowd, who most likely follow music trends. So naturally, events where dubstep is requested and played the most are middle and high school dances, Sweet Sixteens, college events, and mitzvahs.

"Dubstep caters to a different demographic. 18 to 25-year-old kids today that live in a different era," says DJ Kae Jae from Cincinnati. "...I will play whatever moves the crowd. If it's dubstep or rock, so be it. No music is bad enough for my monitors!"

John Caniford of JJDJ Entertainment in Gainesville, Virginia says school dances are where dubstep dominates for him. They'll usually play up to 10 dubstep tracks, broken into three to four-minute sets throughout a four-hour event. "A lot of times the kids are fist pumpin' and rockin' out to it, but in other cases they only last for about 30 seconds, so it really depends on the school," says Caniford. "The biggest hit for them is when we take the piano version of 'Cinema' and use it for the king and queen slow dance at proms, then transition it into the Skrillex version and the kids go crazy."

DJ Toad (Toad Productions, Cincinnati) says, "I play quite a bit at some Sweet Sixteens that I do. Smaller, intimate crowds that are into it, especially Skrillex, who I have a new appreciation for after seeing live in Vegas. Kids are now seeing incredible light and video shows with these EDM [electronic dance music] artists, which can translate into more production for us mobile jocks."

For Mark Brenneisen of Total Entertainment Music in New York, dubstep is popular mostly at the teen level. "We play about 15% at current proms/dances. The kids go nuts when you play it, so we try to throw out two to three-song sets. We find that after that, the masses get bored with it. Usually mixed into a house/techno set."



NICE DAY FOR A DUBSTEP WEDDINGS?

Mobile DJs seem to all agree that it does not fit into weddings or corporate events, unless it is specifically requested. Even then, the consensus is that it won't hold the overall adult crowd's attention well, so it's up to the DJ to make that call.

"To me it sounds like techno with lots of bass, and that group of listeners has never been my bread and butter," says San Diego DJ Ken Wilson. "It may be popular in the clubs, but clubs don't pay the bills. Events do. I don't think you will see dubstep on many corporate or wedding playlists."

And other Mobile DJs hate it so much, not one dubstep song will ever be heard at their events.

"Dubstep sounds like robots raping each other and it will never come out of a set of speakers I own," proclaims DJ Terry Moran. "I don't see any place in my sets of events where I could drop it and not piss people off. Just because a bunch of pillpoppers like something doesn't mean it goes mainstream. Didn't we learn that from techno?"

"Let's face it, it is not an easy genre of music to mix. It can be a monstrous dance-floor killer if the right crowd dynamics aren't there, plus it's hard to getcha groove on to. Furthermore, as far as playing an entire three or four-minute dubstep song at an event... forget about it!" declares Teah-Jay Cartwright (TJ the DJ, Red Deer, Alberta, Canada).

DREADED REQUEST

That leads to the big question: What is the solution if you are getting requests for it, but are fearful your dance floor will clear as fast as you press play? What many mobile DJs are discovering is that to avoid a potentially disastrous situation, a short (five-minute) hot mix blending of a couple of dubstep tracks and some dubstep remixes of top 40 songs is the best way to go. That way it's at least relatable to a general crowd of avid radio listeners, while it still delivers the all-important massive bass drop, which is the primary appeal for the dubstep fans.

Shani Barnett of Mobile Music Interactive Entertainment in Chicago says it's definitely popular among the kids at Mitzvahs, "but they don't know what to do with themselves as far as dancing goes. There's not really a dance to dubstep, except during the breakdown of the dubstep, where you can put your hands up in the air and do what I call the eight-mile move—you just bob your hands up and down hip-hop style on the breakdown. Besides that, the kids just wait till the next breakdown."

Joe Ghiggioli in Northern California

adds "It's getting requested at a lot at our events in California, events such as 21+ bars/night club, schools, and a few weddings/parties...I'm not a big fan of it, but we play for the clients/guest. As long as they are happy that's all that matters!"

STEPPING INTO THE FUTURE

I think it's fair to say that dubstep made its monumental mark on the mainstream music scene at the 2012 Grammys, when the Los Angeles native and leading dubstep artist, Skrillex, was nominated for five Grammy Awards, including Best New Artist. He nabbed three of the five: Best Remixed Recording (Non-Classical) for the song "Cinema (Skrillex Remix)," Best Dance/Electronic Album for *Scary Monsters and Nice Sprites*; and Best Dance Recording for that album's title track.

Dubstep has even made an impact on the promotional DJ music services. PrimeCuts was the first to release a bunch of dubstep cuts on a recent disc to satisfy subscriber requests.

DJ Kid AV, a DJ and producer in Pennsylvania, believes dubstep's influences are here to stay, but most likely will not win the popularity contest at mobile events. "Remember a few years back when pop producers would insert a breakbeat in a track's breakdown? That's now replaced with watered-down dubstep. I'm hardly playing any dubstep in my club sets and doubt I'll see any dubstep in my mobile sets."

"My take on it is that it IS a phenomenon right now and iTunes sales and concert sales are impressive, but it's still a very vocal MINORITY of fans," says DJ Sticky Boots, a nationally recognized DJ/MC out of South Bend, IN. "I've even had phone calls from A&R VPs from Island Def-Jam and RCA about it, and they see the same trends...To me, dubstep is the current anti-establishment 'cool' thing to like when you're actually not cool. They're not necessarily pill-poppers, but just kids that don't fit in to the social mainstream. These kids are vocal and thus you get all the prom request lists full of dubstep requests, but it's not going to be popular at the actual gig. Some kids like it because they don't want to like what the cheerleaders, sorority chicks and popular kids like, ie. LMFAO, Tyga, Drake, Carly Rae Jepsen, whatever.

"And 'Cinema' is the 'Sandstorm' of Dubstep....even if you don't know anything else, you know Cinema. I won't play dubstep at a mobile event at all anymore unless I'd have the entire cheerleading squad beg for it, ha, ha."

Not to sound too cliché, but only time will tell whether the bass will keep on wobbling! **MB**

Top 10 Dubstep Songs at Mobile Events

(in no particular order):

Benny Benassi ft Gary Go
Cinema (Skrillex Remix)
Avicii
Levels (Skrillex Remix)
Skrillex
Bangarang
Deadmau5
Raise Your Weapon
Calvin Harris
Feels So Close (Nero Remix)
Nero
Promises (Skrillex Remix)
Freestylers
Cracks (Flux Pavilion Remix)
Ellie Goulding
Lights (Bassnectar Remix)
Skrillex
First of the Year (Equinox)
Skrillex
Scary Monsters & Nice Sprites

Up and Coming Dubstep Artists:

Alex Clare
Magnetic Man
Krewella

Dubstep Music Resources

If you are looking to add to or expand your dubstep and Top 40 dubstep remix music library, you can find material at the following websites:

Beatport.com
Crooklynclan.ne
My12inch.com
RemixReport.com
Crack4djs.com

DJ Day-na fell in love with the excitement and creativity she found behind the turntables and in front of a crowd from the moment she worked her first gig. Today, the classy, funky, fun DJ/MC runs her own business as a mobile and club DJ, serving Southwest Ohio.



Mastering Youth Music

NAVIGATING THE SCHOOL MUSIC MINEFIELD

BY ARNOLDO OFFERMANN •

Did you hear about the chef who asked all the other chefs for recipes and after some reading became a master chef who cooked the perfect meal for his clients? No? That's because it didn't happen, and thinking it would is almost ludicrous.

See where I am going with this?

As I make my rounds through Facebook, chatboards, and the general interwebz, I see more and more DJs asking for playlists for school events. Asking for ideas of good new slow songs, or maybe

The best research starts at home. I've seen DJs from another state flown in to my area only to fail miserably. Thanks to the internet, many local groups are blowing up without the help of labels. This means that music is extremely regional nowadays. Listen to your local stations (not Clearchannel, they mostly play only nationwide hits) and see what songs are really blowing up. Then broaden that search with a national chart and even the iTunes charts. You will want to listen to EVERY SONG and filter out the nondanceable music. Just because it's on the charts DOES not mean it will be a floor packer.

For example, take the song "She Will" by Lil Wayne and Drake.

Not that I'd ever play that content (more on that later), but you can tell it's not even danceable. You may get a reaction, but you'll notice your dance floor come to screeching halt!

JUST SAY NO TO "DO NOT PLAY"

Music content is always an issue with schools. I've read many DJs post about "do not play" lists from teachers that block out some major hits while their request list have some dreadful songs. I urge you to talk about this from the get-go! This is something that SHOULD HAVE been approached and solved during sales.

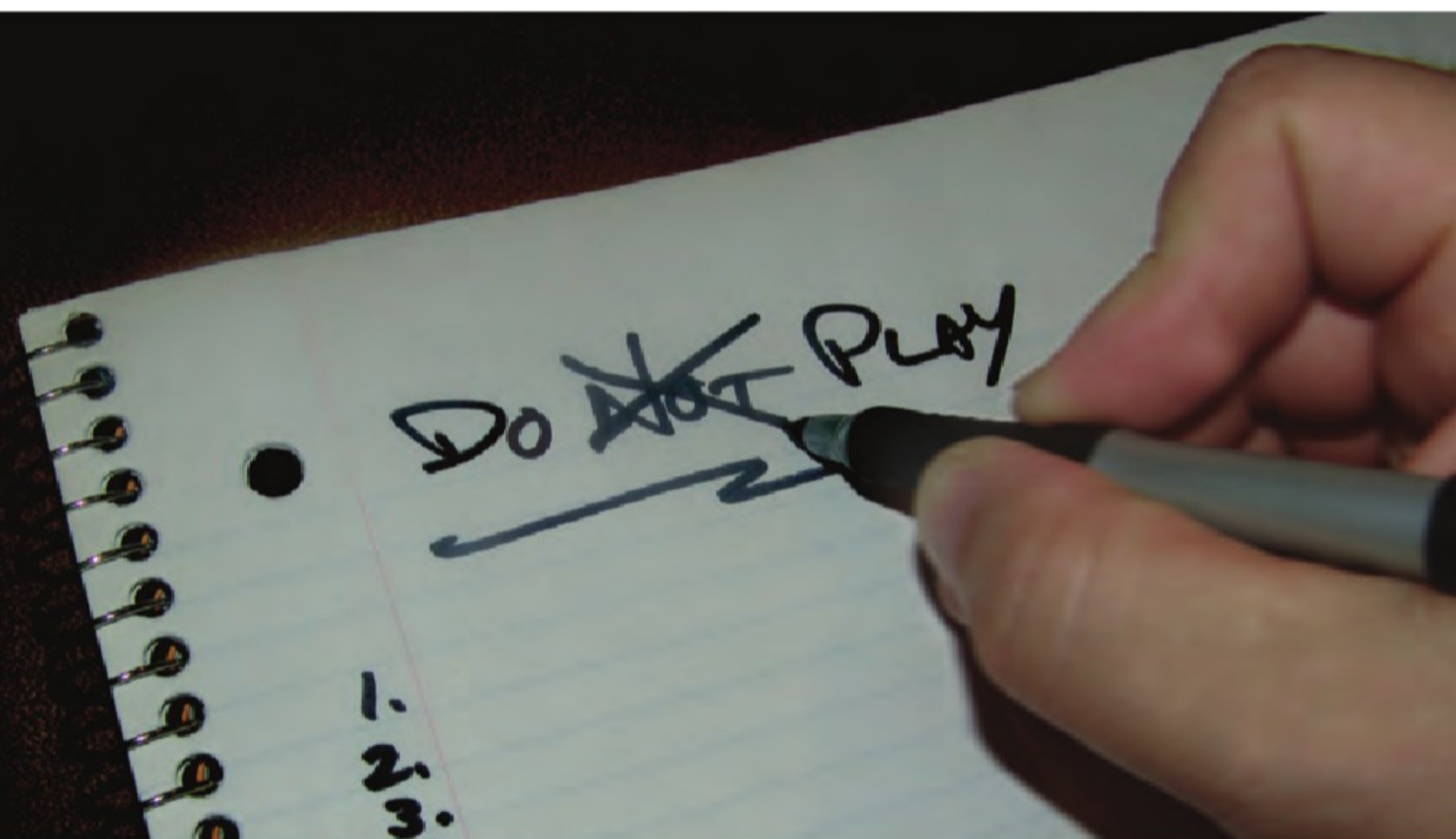
In the middle of discussing what we offer, I jump on music and remind the committee that this is what we are here for. Before the MC skills, lights, video screens, etc., we are DJs and music is what we do best. I tell them something

similar to the following:

"The biggest clash between students and teachers is music. In reality, this shouldn't happen...ever! Our DJs know the lyrics to songs and they know what's hot and what's garbage. Think about it! It's not the students' job to worry about 'is this ok to play or not' as they request music; and the administration shouldn't have to research the lyrics of every song played. You don't really want to do that, do you?"

The admin always shakes their head no. Often I get a "hell no."

"...I mean, if you do, then you're going to freak out about every song, and the ones that are clean will look like they have a



danceable country and rock, or "which 10 songs work best" is always a good idea, and I'm not knocking on that at all.

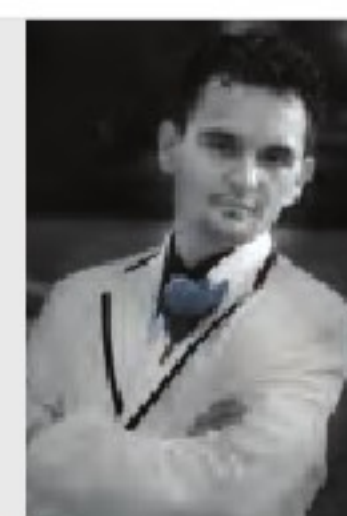
But, asking for a "copy of your playlist" because they "haven't done a prom in eight years" is toolish! I hear many DJs talk about how much experience and preparation you need to a wedding right. Yet these are the same DJs who think all it takes is a playlist to build a great prom!

If you want to read and share playlists to get creative ideas for your own personal set, go for it! If you're reading a playlist because you are completely out of touch with today's music then PLEASE leave school dances alone!

SCHOOL YOURSELF ON THE TUNES

Many of you want to RESEARCH music before you even enter the school dance market. If so, GREAT idea! This article may be a real eye-opener for some of you, but it comes from raw experience. If you want to enter school dances, be ready to deal with music like never before. Below are some tips and tricks to help you with choosing your music!

Arnoldo Offermann specializes in youth events, and is the driving force behind 4 Schools Only, a hugely successful division of A Premier Entertainment, in Central Florida (Tampa, Orlando). Find out more at www.4schoolsonly.com, www.apremierentertainment.com and www.arnoldooffermann.com. He shares many of his school success secrets at www.masterschooldances.com.



double entendre. God knows you've got enough on your plate as it is!"

Again they will agree. Who wouldn't?

"If you cannot trust your DJ to play properly edited music, then why hire him at all? We don't use radio edits, because the radio lets everything fly by nowadays. We also hype things up during certain songs as a distraction to keep people from shouting out curse words."

Then, I mention the song "Shots" by Lil' Jon. Even if I edit it, it's still blatantly about alcohol and there's NO way I can play it. At this point I play the basketball version that Lil Jon released way back. At this point, the students realize that I know my music and I won't let their favorite stuff slip by me. I will even mention one or two local artists who are well known to give more proof.

More importantly, the admin understand that I know where they are coming from and frankly, that I'm right. If their potential DJ doesn't know today's music well enough, they need to keep looking.

With all this in place, I don't get schools giving me a "do not play" list. This technique has also worked with Sweet 16s, Quinces, Mitzvahs, and even weddings.

I do get the schools that want to submit a list of songs they like, but often they choose to go with the online request system. I've yet to run into a committee that wants to handle the burden of being responsible for the entire student body's taste in music.

This one five minute conversation during sales will alleviate most of your problems, and you can bet on it!

So when the dance comes, use common sense. You should know what you can and cannot play. If you worry about someone shouting out bad lyrics, even on an alternative edit, just distract them. Shout "SENIORS! WHERE YOU AT?!" Problem solved.

Slow songs are a bit tricky, as you'd think that most people would want to slow dance. The more and more high-energy dances that I do the less requests I get for slow songs. Four seems to be my magic number, as more than that have yielded complaints from the student body. Your results may vary, but read your crowd REALLY hard on this one. Make sure you do a good slow song, throwbacks work great, to make the moment count. Today's slow songs are often about cheating or sex, so taking the page from the late 1999 to 2004 charts can lend a big helping hand!

Lastly, don't worry when you get told by the committee "no old music, we only want new stuff!" I tell them I understand their concern as no one wants a whack dance. However, I remind them about songs such as "Get Low" and "Yeah!" By their definition, I shouldn't play them AT ALL because those songs are now 10 years old! (Man, how time flies!)

In all reality, throwbacks will always get a better reaction because they're unexpected. "Barbie Girl," "All Star," and "It's Tricky" always get an insane response.

That's it. That's really all it takes to master a good music selection at a school dance. The good news is, most of the advice online is wrong since you'll need to find your own results and what works best for YOU. The bad news is that it means you MUST love today's music, or at least pretend to love it. Make sure you understand what is danceable by teen standards.

Take notes if you need to, as to what works and what doesn't, and soon this will be second nature to you. You'll be able to listen to songs as they're released and pick out which ones will make it big—that's the fun part! **MB**

**FREE as a BIRD,
ANY COLOUR YOU LIKE.**

**NO CORDS, NO HASSLES
GET HIP TO THE UNPLUGGED™ SERIES
THEY'RE TOTALLY FAR OUT.**

**PUCK® Q6A
UNPLUGGED™
MAP \$449.99**

**PUCK3® UNPLUGGED™
MAP \$399.99**

**PUCK® Q6W
UNPLUGGED™
MAP \$449.99**

**blizzard
LIGHTING**

**WWW.BLIZZARDLIGHTING.COM
FACEBOOK.COM/BLIZZARDLIGHTING**

A Blizzard of Light and a Compass to Steer By

HELLO WISCONSIN! A MOBILE BEAT FAMILY ROAD TRIP...

BY RYAN BURGER •

...To Waukesha: Blizzard Lighting

The following two interviews resulted from visits that my sons and I made on a trip to a video game conference in Milwaukee. We visited two DJ industry members: One of them, Full Compass, has been around since the '70s and is a full-line dealer of DJ gear, sound equipment, lighting and more; the other is Blizzard Lighting, a growing DJ lighting company, which we'll take a look at first.

When we visited Blizzard Lighting, I was able to spend some good time talking with Will Komassa and Bob Mueller about business, seeing some new products, and generally having a relaxed time. For the interview, recorded the following week, their partner Frank Luppino III joined us. Knowing Frank for around 15 years and just getting to know Will and Bob over the last 2-3 years, we had a lively discussion. I could see they have a real heart for the industry and are working to become the next big DJ equipment manufacturer.

R B: Tell us, one of you, in a tag team, how you guys got into this wonderful industry.

Will Komassa: Bob, you tell him. You do the best job.

Bob Mueller: We got into this industry because we like lights. We enjoy lights. We're into lights very deeply. We used them out in the field long before ever being involved directly in the business. It was a passion that goes way back, particularly for Will. We're all musicians. We all use the stuff and we thought we could make a better widget. And that's what we try to do every day.

W K: And I have to inject some humor. I think that we're in this business because Bob's lazy. Because the way this got started was Bob and I played in a rock cover band together for about five years. And like Bob said, I've always been really interested in lighting, gosh, ever since I can remember. I remember when I was in like middle school, I asked for Christmas a gift certificate to the local DJ shop in Milwaukee called The Scratch Pad. And I went out and bought myself four used pin spots and a little chase controller, and ever since then I was kind of hooked on it.

I did technical theater stuff in high school and college; did some lighting design, took some lighting classes, stuff like that. Bob and I were in this band, and I was always bringing different lights, and he and all the rest of the guys in the band would always complain because they

were big and heavy and nobody liked to carry them.

So...I guess I started to experiment with the LED stuff. And it was a hobby for a while. I had a "straight" job, and lost my job. And while I was looking for another straight job I started delving into this more. And two and a half years later, here we are.

Frank Luppino III: And as you might or might not know, I've been doing this for 20-plus years and I was excited to find people that share the passion for lighting and customer service that I have. The customer service out there I find is lacking from a lot of other companies.

W K: Yeah...I actually knew Frank by reputation before ever meeting him with Blizzard. And when we met him, we definitely hit it off right away. We were standing in Frank's warehouse in Illinois and...we were doing a lot of laughing and a lot of smiling and realized that we probably had something pretty special.

R B: Blizzard Lighting came into this right as LED was taking off; perfect timing because the new generation of lighting was hitting. Tell us about your first product or two.

W K: The first product that we ever had was the Flurry Wash. That was the one that started it all. And actually I had been doing a ton of research and I had been speaking with a manufacturer in China who made a similar product. And I made a few suggestions, ideas about what I thought might make it even a little bit nicer, which turns out it's pretty difficult to have someone do. They agreed to make a very few of them for me and they shipped them over and I showed them to Bob.

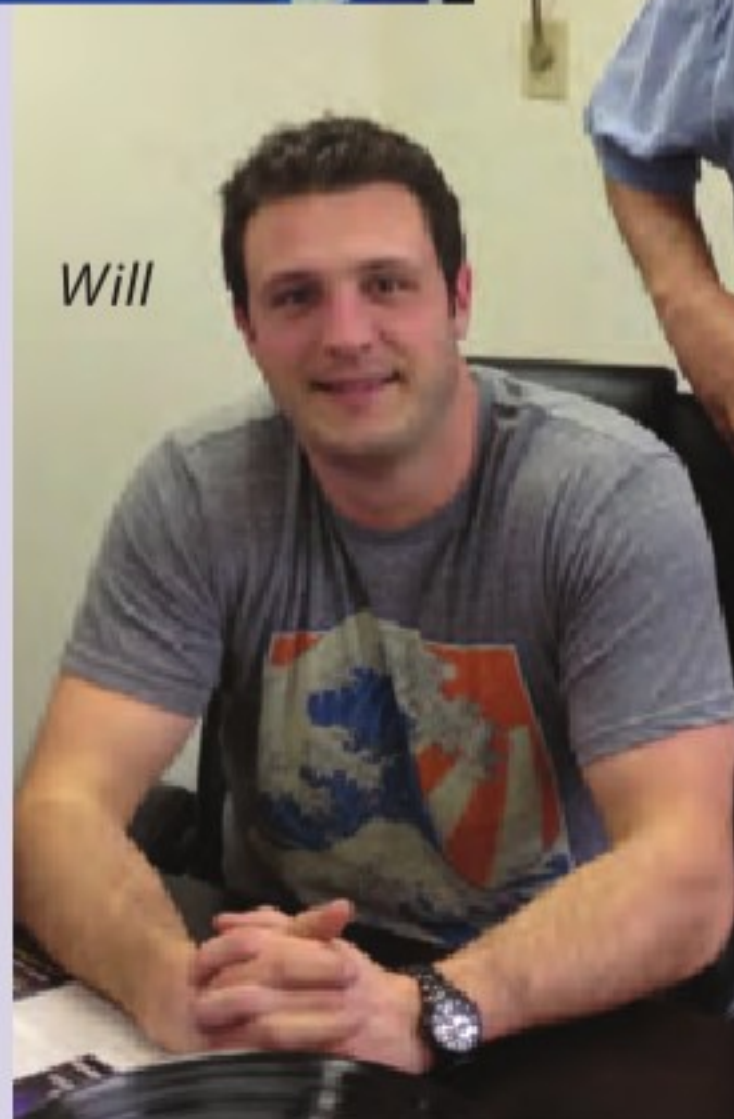
And I said, check this out. Look at how this thing is unbelievably small, it's unbelievably



Frank



Bob



Will

bright, and it's really cost-effective. And he said, that's really cool. That's exactly what we need for our band. And gosh, it's just something that's so useful in so many different situations. And so that's where it all started, was with that little moving head. And we've been kind of trying to come up with new and better and unique stuff since then.

F L: We're small enough and passionate enough, we're able to bring new and innovative products to market real quick. And if the Flurry Wash was the first item, the Puck really put us on the map. It was truly the first lay-flat uplighting product in the marketplace. And we've expanded extensively on that category. And hence, the best form of flattery is other companies copying our products.

W K: I don't know if it's the best form of flattery, but yeah. (Chuckles.) When we got the first shipment of Pucks, which I think was in May or June of 2010, and showed them to Bob, and like, these are going to be hot; these are going to be incredibly popular. They checked every box at that point in time. They were super-affordable. They're built really nicely. They had a lot of features that there was no other fixture out on the market that had. It definitely seemed like something that was going to be really useful for DJs.

You know, uplighting, like you said, Ryan, was really, really starting to become a pretty big deal right about then. And so yeah, we were definitely in the right place at the right time. And since then we've been trying to stay on the front end of things; and in some ways we're trying to create markets, too...

R B: Now you have, what, a couple dozen high-quality products? Where do you see the market going...what direction will you be headed?

W K: I'll say like five things and then Bob and Frank definitely can say something, too. I guess I've never really thought about myself as being strategic before, but over the past probably year, we've really been working on exactly that question: What do we think is next? And we've been trying to plan our strategy, which is subject to change at a moment's notice, but we do have thoughts about it.

We are working on expanding into some other areas. We recently released Eclipse DMX, which is a software con-

troller for the USB and DMX hardware piece. We're working on some kind of unique atmospheric products; foggers, hazers, stuff like that. We've been expanding into the DJ laser class of products. And there are definitely some other things in the pipeline as well. But we do have a pretty strong core of LED color changer products, which we are



continually working on, improving and evolving as well.

F L: And expanding on that, as I said earlier, we're small enough that we're able to react and see what the market is looking for and really bring it to market faster than anyone else can, and that's one of our benefits. And when we come out with new products, we test the waters, see what people think and expand on that.

R B: When I was out there, you were showing me some new products in process. We were also talking about your Wicicles—the wireless DMX system. Tell us a little bit about how those are making things different for DJs doing uplighting.

W K: Well, the Wicicle does something that there are a lot of different products out there that do the same thing...If you think about it as just taking the place of a DMX cord, that's really the easiest way

to think about it. The biggest thing that the Wicicle has that no other products out there have is the form factor. It's really small. It looks basically like the end of a DMX cable with an antenna on it, which makes it really convenient to use...[what] I think is sort of a defining idea behind us, is that we've constantly decided there are other companies out there that have built-in DMX wireless things. We really like the Wicicle and we really like its ability to plug directly into a bunch of our fixtures.

Like most of the Puck line now does that and we're going to be expanding into other fixtures as well, like our new I60 moving head wash. It's going to offer this functionality where you can plug the Wicicle directly into it. It won't need external power. It'll feed power directly from the DMX jack. So what it allows you to do is have a wireless DMX-capable device that you can purchase just the fixture first and then add on to it later without having to go through a whole bunch of additional hassles.

Most people don't have unlimited budgets to buy light fixtures, so you can limit your initial investment. And then when you do have money down the road, if it's something you want to do, you can do it. But they are very reliable, too. The range is just excellent on them. There's no delays or anything like that...

R B: What else do you want people to know about Blizzard?

F L: Well, we're very strong on support, whether it be in our forum or on Facebook. We really try and show—you know, product videos—we really try and be friendly with everybody. And that's a key. Our customers, the DJs, the clubs, they're not just a number on a computer screen. They're part of our team, our family, when they buy a product. They're getting something that works.

One thing that I always stress—some people don't believe this, but we do it—every single item is QC'd in our facility before it ships out. So we make sure [every] product leaves our facility working, because we've tested every single one of them.

R B: What's the best way for people to get a hold of you if they have questions about Blizzard Lighting?

W K: ...definitely check out our

Blizzard Lighting

Facebook page (Facebook.com/BlizzardLighting). We're running some contests...that should become a pretty regular fixture on the Facebook page.

F L: And just to add on the YouTube, there's a lot of time and effort, especially by Will, put in with tutorials on how to use product and how the product interacts. So YouTube is a great avenue to learn about the products...

W K: If people have suggestions I personally love to hear them as long as they're not, "You know, you guys suck." If it's not that, I love to hear it. And Facebook is a great avenue to do that...I always like to read people's posts and constructive criticism and suggestions. We definitely take them to heart. They've formed the basis of some of the changes and enhancements that we've made to the products, even in the past six to eight months...

B M: And one thing I'd like to add... You know, given the nature of the business, given the nature of the manufacturing, just like Coach bags and iPhones, everybody wants one to look like something else—. like the original. And our Puck, for example, may look like a lot of other products out there that came after the Puck. Because there's a lot of stuff out there that looks like ours, and we absolutely make every effort to make it better the minute we get it into our hands and get it manufactured better for all future fixtures.

R B: Fantastic. Bob, Will, and Frank, the partners in Blizzard Lighting. Last-minute words on anything?

W K: No, but thanks for taking the time to chat with us. It's been fun. And thanks for coming to visit, too. Sorry we didn't have any, like, big cakes or anything. But next time. (Chuckles.)

For more information about Blizzard Lighting products, check out BlizzardLighting.com or go to Facebook.com/BlizzardLighting.

...To Madison: Full Compass



Dad goes on a trip so his sons can play video games, but can't help but stop by a place for business. Actually, though, it was more like stopping a toy shop for big boys and girls who want to "play" with music gear of all kinds.

Full Compass Systems has been around since 1977, and has been part of the music scene in Wisconsin and nationally since the 1990s. Started as a professional studio and then becoming a retail store, the company grew quickly under the leadership of Jonathan and Susan Lipp.

While I didn't spend time with them directly at their store, as they were out at a NAMM event in Washington DC, my sons and I toured their 140,000-square-foot headquarters in Madison, Wisconsin this March with Laurie Andres. Laurie was a great guide, showing us around from the offices to the warehouse and the employee bistro. I spoke with the owners a few weeks after our visit.

Jonathan Lipp: The history of the company dates all the way back to 1971, when I was one of the partners in what was called Full Compass Sound Studios. It was a recording studio, the first studio that was oriented towards popular music and commercial work in Madison in 1971—. first multitrack studio. And I was an engineer in the studio. I designed and built much of the equipment in the studio. So my first few years were spent as a recording engineer.

In 1977 I split away from the studio and created a new company, which is this company, called Full Compass Systems, which was dedicated to selling professional audio equipment. In 1977 the largest national market—. and I was going after national, not a local market because Madison has a quarter-million people. I mean, it's a nice medium-sized town but really can't support a pro audio dealer—. the only national market at that time was radio broadcast.

So that was my focus, which included tape recorders, turntable, mixers, microphones, headphones, the sorts of

things they would use at a radio station in those days. And also, I built one of my first DJ mixers in 1977 for a local club. There wasn't much on the market back in '77. And unfortunately I really didn't understand the club DJ business at the time, so I designed a miniature broadcast mixer.

And it was not—. like all broadcast mixers—. capable of doing deep mixing where you listen to your live channel and a queued-up channel so you can synchronize two discs to be on the same beat, because I didn't understand that. I didn't understand that market properly. But that was my first experience with club. And subsequently I very quickly learned what that was about. But at that time, that was a very, very small industry. There was very little and very crude equipment available for those purposes.

As time went on—. and it's still going on—. we have continuously broadened our clientele. I can tell you quite clearly that even today there is no majority profile of who our customers are. They range from people who do DJ work, to broadcasters, houses of worship, schools, government, television broadcasters, and theatrical lighting people.

We sell a broad range of equipment to a broad range of customers. So we really aren't a specialist in anything. I would probably describe it as national generalists. But what differentiates us operationally from many other dealers is that we do have a 4500-square-foot showroom. We have a 4500-square-foot studio, which allows us to do seminars, webinars, live events.

But only about 3 percent of our business is local, even though we have a good retail presence here in Madison. We have 50 real salespeople. These are career salespeople; average tenure is around 19 years...who's the oldest now, Susan?

Susan Lipp: Our oldest salesperson has been working for us for 30 years. Mike has been with us forever. He

started out as a shipper, and he was the shipping department when he started 30 years ago. But he has developed into a salesman and he's been selling for probably about 25 years.

We have 185 employees, full-time—. everybody that is an employee of Full Compass is on full-time... They also have full benefits; a very, very heavy benefit package. About one-third of their salary is in benefit.

J L: So these are people who have learned many, many different markets...

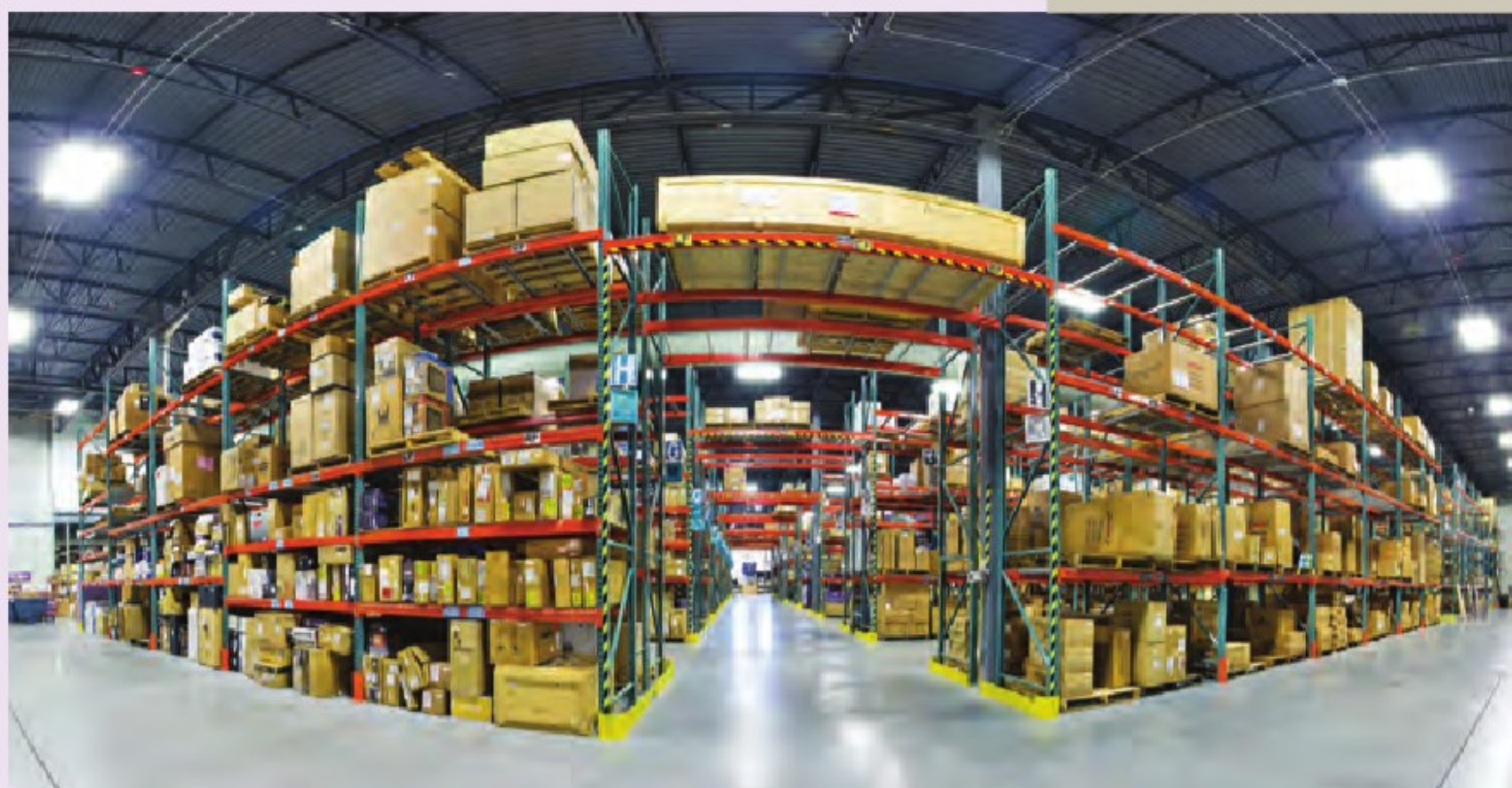
S L: And all of our salespeople are also generalists. They all have to learn about 800 different product lines and probably at least 50,000 SKUs.

R B: Wow...I saw the sales area; I saw the warehouse. I mean, there's no doubt you are a stocking dealer of a ton of popular products... Susan, you joined the company just a couple years after; it says here 1978 as the second employee.

J L: I met Susan about six months after I started the company. Six months after that she quit her job and joined me as an equal partner in this business. So she's been here for all practical purposes since the beginning.

Our very first year our total sales were about \$33,000. And I think that I can time \$33,000 on the second hand of watch at this point. We broke \$100 million last year, so that puts it in perspective. It did not happen all at once.

S L: We actually broke \$110 million last year...we're pretty proud of that. But we've socked most of our money. Everything that we've made has gone back into the business be-



cause this whole business was started on \$11,000...we were pretty church mouse-poor...I was managing a professional theater for almost nothing and Jonathan was still working in the studio.

J L: A typical starving recording engineer.

R B: But you guys got together and have built this business. I mean, I saw your building that you moved into just a couple years ago and got the tour of it and saw the cafeteria and everything that you have for employees because you want the employees to be eating well and stay onsite with everything. The massive warehouse—. I mean, you really have put some personal touch into things. My tour guide even gave me a very quick peek into your office...

S L: Did you also notice the fact that we sit in the same office?

R B: Yeah.

S L: And we have been sitting in the same office 34 years. I mean, that's totally amazing that a couple can stay together without killing each other.

R B: From what I understand, many of your employees are working musicians, and some working DJs. Is that something you're looking for when you're interviewing an employee, that they already understand the music industry?

S L: Well...about eight or 10 years ago we started something kind of unique, that is we started giving headhunting fees to the employees. If they bring somebody in, I hand them \$50 out of my purse. And if they're here (the new employee) a year later, they get another \$200...We have such little turnover that this week—. I just checked with HR to find out who I owe money to, about five minutes before I got on the phone—. I found that I owe another \$150 in headhunting fees...They take a lot of pride in bringing one of their friends in. And obviously they like working here enough to bring other people here. You don't hear people grousing about, "I have to go to work; I hate this place; it's awful; the food's lousy." You don't hear any of that.

We also do extraordinary testing. So when you ask if they are musicians, most of them are musicians. Ninety percent of the people that work here come from a musical background...We have given orders to every one of our managers that they must hire people smarter than they are. Which means the last guy hired is a genius and I'm the most stupid one in the whole place.

R B: (Laughs.) When I was getting the tour, Laurie was telling me that you guys were very proud of your connection with the local scene, both musically and through charities and everything. Tell us a little bit about your feelings on giving back to the community that has done so much for you.



Full Compass

S L: Well, both Jonathan and I have the same kind of parental background. Our parents were very heavily involved, especially our mothers—, heavily involved in charity work; gave back always; always had a Sadaka box, which means a charity box where all of their change would go into the box. If you came into our office, if you saw my desk, I have three Sadaka boxes on my desk. And if you went inside you'd find hundreds of dollars sitting in these little boxes. All that money goes to different charities.

J L: I would say we have a number of different channels that we raise money for. One is that we do have a dress code here, but we have occasional dress-down Fridays, but people have to pay for the privilege. Just with that in itself, we raise I'd say close to \$20,000 a year for a variety of charities...Plus we sponsor fundraising events for a variety of charities, mostly in the arts.

S L: We have a golf outing next month and all of the money that is coming in from the golf outing—, with usually quite a heavy chunk coming in from Jonathan and me personally—, that money will go into our scholarship fund at the University of Wisconsin. We have two scholarships right now that are fully funded, and one goes to an undergrad in the school of music. Last year it was somebody in the strings program. Even though we don't sell strings and are not involved with strings, we still gave somebody a scholarship in the strings program. This year we are doing it for a student who will be in the percussion program.

And then we have a second scholarship, and that is in the University of Wisconsin theatre and drama department, and also this will be for undergrads. Graduate students can very easily get money. They always seem to be able to get money from the school somehow. But undergrads don't, and that was the reason we decided to go with undergrad as our scholarships.

J L: But we also do do fundraisers for local orchestras, acting groups, plus other charities that include local mental health centers, farmland sanctuary—, what other ones are we doing this year?

S L: Well, the Arthritis Foundation. We have one for WYSO, which is the Wisconsin Youth Symphony Orchestra, and that one will be coming up next month. This month we have the Journey Mental Health Association, which is another board that Jonathan sits on.

We do a lot of fundraisers for boards that we personally sit on. Jonathan



and I have run a big event yearly for the Circus World Museum, which houses the largest collection of circus memorabilia in the world, especially circus wagons.

J L: It's the original home of the Ringling Bros., which is in Wisconsin.

S L: And last year we raised \$209,000, which we were pretty proud.

R B: You also appear to be very proud of the educational workshops you do in the store. Can you give us a little bit more information about that?

S L: Sure. We do workshops not only for people outside of the store, where we bring in people—, like Lesley Ann Jones came in and did a workshop for us on miking techniques for recording.

J L: She's the chief engineer at Skywalker Ranch...One of the coolest seminars that we did in collaboration with the University of Wisconsin, which is relevant to your industry, is that we hosted a seminar with Cool Herc...He invented the term "break-dancing"...He started looping using two identical records where he would take, let's say, a drum break in a James Brown number, and loop it between two turntables and keep it going indefinitely for however long people wanted to dance. And that's where the term "breakdance" came from, because it was the drum break that he would loop between two discs.

Now, that particular drum break was played by a drummer who used to be on the road with James Brown, called Clyde Stubblefield, who lives here in Madison and is still a performing drummer. The two of them had never met. Of course, Clyde never saw a cent from all the people doing samples of his drum breaks. He's the most sampled drummer; he's the original "funky drummer." And they got to meet—.

S L: —, at Full Compass—.

J L: —, and performed together. So we do a very wide variety of training and

seminars...One of the other groups, which is based at the University of Wisconsin, is called First Wave...It's an urban poetry program which kind of mixes in between hip-hop and DJ work and they usually mix and perform together.

S L: And they always have a DJ performing with the group.

R B: Wow. That's a great progression from what was a local recording studio becoming a national player in all these different industries, and you guys are still realistic, connected with the industry personally, and giving back constantly.

Go to FullCompass.com for more information. **MB**

In Memoriam: Jerry Taylor

REMEMBERING AN ENTERTAINER'S ENTERTAINER

BY JIM WEISZ & TOMMY EVANS* •

Jerry Taylor was the leader of a DJ group in the late 90's called the North Texas Mobile Entertainer's Alliance. Later on, that group became affectionately known as "Jerry's Kids." He would single-handedly arrange the meetings, determine the topic we would discuss, and run the meeting. It was just a bunch of DJs who had a common bond, getting together for some BBQ and to talk shop. Jerry later used that experience to become the first president of the DFW chapter of the ADJA.

Jerry attended countless industry conventions, seminars and other events for DJs or vendors in the wedding industry. You could always count on running into Jerry, and hearing a good joke or a captivating story from him. He had a way about him that made him entertaining even when he wasn't DJing.

It is a source of great sadness to know that we won't see Jerry's smiling face at those events in the future. Jerry passed away on April 30, 2012. After the news was announced on various DJ internet message boards, there was post upon post from DJs whose path Jerry had crossed. Some mentioned that they had met Jerry at a convention. Others said they had spoken with him on the phone after they posted a question online. However they knew Jerry, the theme was common in their message—he would be sorely missed.

At 66 years old, it is quite impressive that Jerry was DJing weddings nearly every single weekend and doing numerous events during the week, too. DJing was Jerry's full time career and he truly loved it. He was a pioneer—among the first DJs to

start DJing with a computer. Sure, he had his battles with technology from time-to-time, but he leaned on the support of his local friends and would even call other DJs to help him out. But he wasn't someone just looking for help, he was happy to help offer advice based on his years of experience.

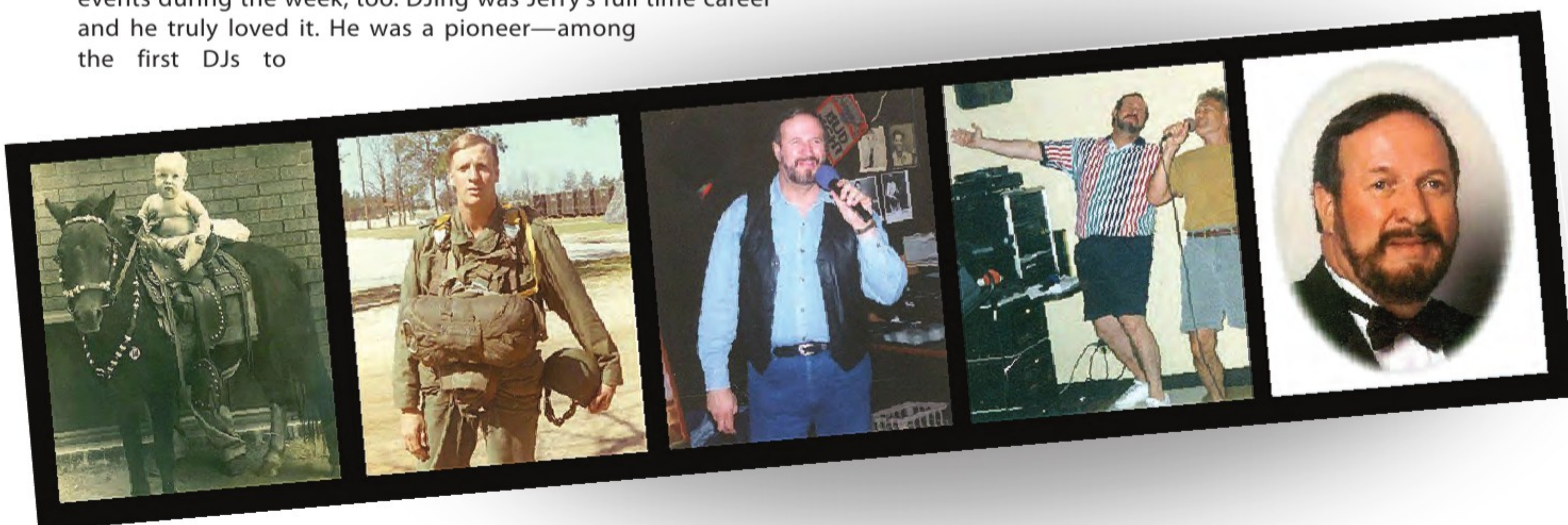
Outside of DJing, Jerry had served his country as a member of the Army's elite Green Berets. Jerry won numerous commendations, including the National Defense Service Medal, Parachute Badge, Vietnam Service Medal, Army Commendation, Combat Infantryman Badge, Good Conduct Medal, and Expert status with the M-16 rifle as well as with hand grenades.

After his extended tour in the service, he received his Masters in Education from the University of Montana. He began working in sales and found his way to Dallas, where he met his wife of 22 years, Kay. Jerry's family meant a lot to him, and his grandsons Rob and Will were always a topic of conversation for Jerry.

Jerry's eulogy was delivered by one of his closest friends, and fellow Dallas DJ, Tommy Evans. Although many of us knew Jerry first and foremost as a DJ, there was so much more to him once you got to know him. Tommy's eulogy touched on several key points about Jerry—that Jerry was a patriot and a hero; passionate and protective; a teacher and a mentor; loud and entertaining; larger than life, loving and was loved, a big man with a big heart and was a proud grandpa.

For those reasons and many more, Jerry Taylor was a class act and, as echoed by countless DJs, he will be sorely missed.

*(*Includes details from Jerry's eulogy as written and delivered by Tommy Evans.)*



The DJ's Other Jobs

NOT NECESSARILY FUN, BUT NECESSARY DJ FUNCTIONS

BY STU CHISHOLM •

As entertainers, we tend to wear a lot of hats. We're DJs, on-site coordinators and event planners, emcees, event directors... the list goes on. These are the titles we claim willingly as our duties and in our advertising. Yet there are several other jobs a DJ takes on whether we or our customers know it or not, due to the nature of the entertainment beast.

MIXMASTER OR MAYFLOWER?

Before we even arrive at the venue, we take on the role of moving company. Moving our gear is no different than shipping cargo or moving furniture. Knowing that more DJ gear is damaged in transit than any other way, a savvy entertainer will borrow the methods and techniques used by professional movers and trucking companies.

First and foremost, we'll be sure to properly mount our equipment in professional road cases. This is how bands, from Aerosmith on down to the guys who are playing the bar down the street this week-end protect their valuable equipment.

Next, we use what is known as "truck packing," which is basically keeping everything as low to the deck of your van, truck or trailer as possible, so there's no possibility of falling, and then butting cases tightly together so they cannot slide around or otherwise move. Liberal use of moving blankets, bungee cords, tie-downs and cargo control straps are all things we borrow from the professional movers—because they work!

Driving your gear around is only half of the transportation picture. The other half is moving your gear from vehicle to venue. My goal is always to baby my gear as well as my back. That means that wheels are our friends! Specifically, pneumatic (air-filled) wheels. I use a vertical hand truck to move things like speakers. A must-have tool for professional movers, mine is made of a lightweight composite material and has "stair climbers" on the back, making a trip up a stairway less traumatic. Additionally, I use the Rock-N-Roller™ cart with four pneumatic wheels allowing me to take large loads and not sweat those little bumps or even small steps that would give other carts (and DJs) a problem. Pneumatic wheels also mean that gear suffers less jostling as we navigate those bumps, pits and obstacles between vehicle and stage.



THE DJ AS ELECTRICIAN

One of the most overlooked, yet most important jobs of the DJ is to be on top of any and all electrical problems and situations he/she may encounter. After all, without power, a DJ is just another body in the room.

For most of us, our electrical duties begin once we've brought in our gear and start looking for a place to plug everything in. Locating the correct number of circuits, which is different than finding outlets, depends on our power demands. If you're running a single set of powered speakers or an amp that provides less than 2,000 watts, then a single outlet for audio should suffice. For those DJs doing bigger shows, however, a little math might indicate another circuit or two is required. To find out, you must add-up the nominal power draw of whatever it is you'll be plugging into that circuit using the age old formula:

$$\text{Watts} = \text{Amps} \times \text{Volts}$$

$$\text{Amps} = \text{Watts} \div \text{Volts}$$

$$\text{Volts} = \text{Watts} \div \text{Amps}$$

A typical 2-amp circuit provides a maximum of 2400 volts. The ad for your power amp might've boasted "5,000 watts!" yet its actual draw is typically much less. You need to know exactly what the power draw is for all of your equipment and then make sure you do not exceed the capacity of the circuit you'll be using.

This is especially important for lighting. Power-sipping LED lights allow us to set up a whole lot more lighting with the same amount of available power, but we still need to add up the draw of all of the lights and supply power accordingly. I like to keep sound and lighting on separate circuits, too, so that any noisy switches or relays that are used in entertainment lighting do not make noise on the PA side. Recommended tools for the "DJ electrician" include a circuit locator, outlet ground tester and multi-meter.

SERVICE TECHNICIAN

This week, the job of "service technician" was my primary focus. If, like me, you have a commercial trailer, cargo van or cube truck, then you know that it takes a lot more time, money and effort to maintain it, comply with regulations and assure your ability to get you and your gear delivered reliably, on time, to each and every gig. I had to get my annual USDOT inspection and, while I was at it, have all the "small stuff" attended to that had cropped-up over the past year. (That meant a new exhaust system, starter rebuild and radiator hoses.) Along with transportation, our commercial quality gear must be constantly cleaned and up-

graded when necessary.

One of the jobs that didn't exist in the pre-computer DJ system days is the constant preparation of our music libraries. In days gone by, a DJ could cruise by the record store on the way to a gig to grab the latest hit. Now, it must be downloaded, shunted to our main and back-up hard drives and then whatever management software our programs or devices require must be run. All of this "under the hood" stuff is not optional and often hard work! It's also a part of DJ life that our clients are seldom aware of.

Another thing DJs never did in the '80s and '90s: spending large amounts of time maintaining and servicing their lights. With the advent of uplighting, DJs have inherited one more duty to perform: cleaning party "gack" off of fixtures. The mind sometimes boggles at the amount of drinks that are spilled, food that is dropped and other unidentifiable (and perhaps gladly so) items that find their way in,



on, or stuck to our fixtures and DMX cables. For those DJs lucky enough to have wireless DMX and battery-powered fixtures, they not only get to clean them, but make sure they're all recharged for the next event and, over time, test and replace aging batteries.

TICK TOCK, YA DON'T STOP

While all of the above are simple, if inconvenient tasks, they all add-up time-wise. If you're also running a photo booth, performing ceremonies as an officiant and providing other additional upsells, then you're spending large amounts of time on things that DJs of the past never even thought of! The result is that you are much more than "just a DJ," and we can take a fair amount of pride in the fact that doing more makes our events

light-years ahead of those of the past. Wear those other hats with pride. Learn all of the facets of each job, make them habitual, and not only your business, but our industry will be all the better for your effort!

Until next time, safe spinnin'! **ME**

*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*





Colorado Sound N' Light
303.429.0418
www.csnl.com

The Best
New Wireless
Battery Uplights Ever...



LP60



LP12-1



12-1 XT



12-1 DMX



12-1 Tower



18-1 DMX



24-1 DMX



36-1 DMX

Made In USA

Control Options: RF - Cpod - Cpod+ - DMX

All Uplights available with roadcases

Free at Last

COLORADO SOUND N' LIGHT'S 6 CSL LP60 SYSTEM CUTS THE UPLIGHTING CORD

BY MARTI DIBERGI •

The trend of “upselling” uplighting over these last few years has exploded beyond belief. Of course you already knew that, unless you live underneath a rock. But you also probably thought that wireless, battery-powered fixtures were well beyond your budget and way beyond your clients’ means.

So, you continue to haul 4,000 feet of DMX cable and enough IEC cables to power every computer in the western hemisphere into every venue. You curse yourself every time you use two rolls of gaffer’s tape at an event, trying to make sure that all those precious little ones orbiting the room at 900 miles per hour don’t bust open their picture-perfect faces on your cabling. Which, even after \$40 dollars worth of tape, some remains uncovered.

Well, I’m here to tell you that there is a solution to your cable conundrum: Battery-powered (and wireless) uplighting systems are here. One of these systems, the 6 CSL LP60 by Colorado Sound N’ Light, is a complete turnkey system that I recently had the chance to test drive. Here are my findings...

FEATURES

The 6 CSL LP60 system comes with six uplight fixtures, each one featuring 60 10mm RGB LEDs. Each light, in turn, also has (in its plastic casing) 30 battery units, which allow the fixtures a run time of 14 hours. For practical use, the frames of the lights are made up of hard plastic and metal, and can withstand a hard kick from a guest (more on that later). Once more, the whole system comes in a convenient briefcase that even includes the chargers connected to a power strip, ready to attach to the lights and be plugged into the wall for charging.

Not only is it battery-powered, the CSL system is also remote-controlled. When purchasing the 6 CSL LP60 system you have the option either the simple clicker-style controller that features four buttons plus on/off, or the CPod RF color-mixing controller (my choice). This handy remote is able to fade the brightness up and down, make all of the fixtures go white instantly, fire off built-in programs, and activate the system’s color mixing wheel.

The CPod’s color mixing wheel is really, really neat. It’s essentially a touch-screen portion of the controller with an interactive color wheel; pressing a color’s location on the wheel changes the lights to that static color. I have not only found this controller handy for events, but also consultations with couples. There, we can dial in their wedding colors, and adjust hue to the wall color to get the perfect shade of their desired accent color. What this translates to is the “color of money”—easy money.



USES

In the two months I’ve had to play around with these lights, they have become one of my favorite uplighting sets. They are EXTREMELY bright, for which you can thank the 10mm LEDs. The fixtures also are quite durable—proven when they survived a child running at full speed and “accidentally” kicking a light, causing it to flip over. While I have my suspicions that the little “angel” was actually trying to play “lightup soccer,” I was relieved to find that the fixture didn’t get damaged and also didn’t move that much, due to its sturdy construction and rubber feet, which helped keep the fixture from sliding after its 180 degree somersault.

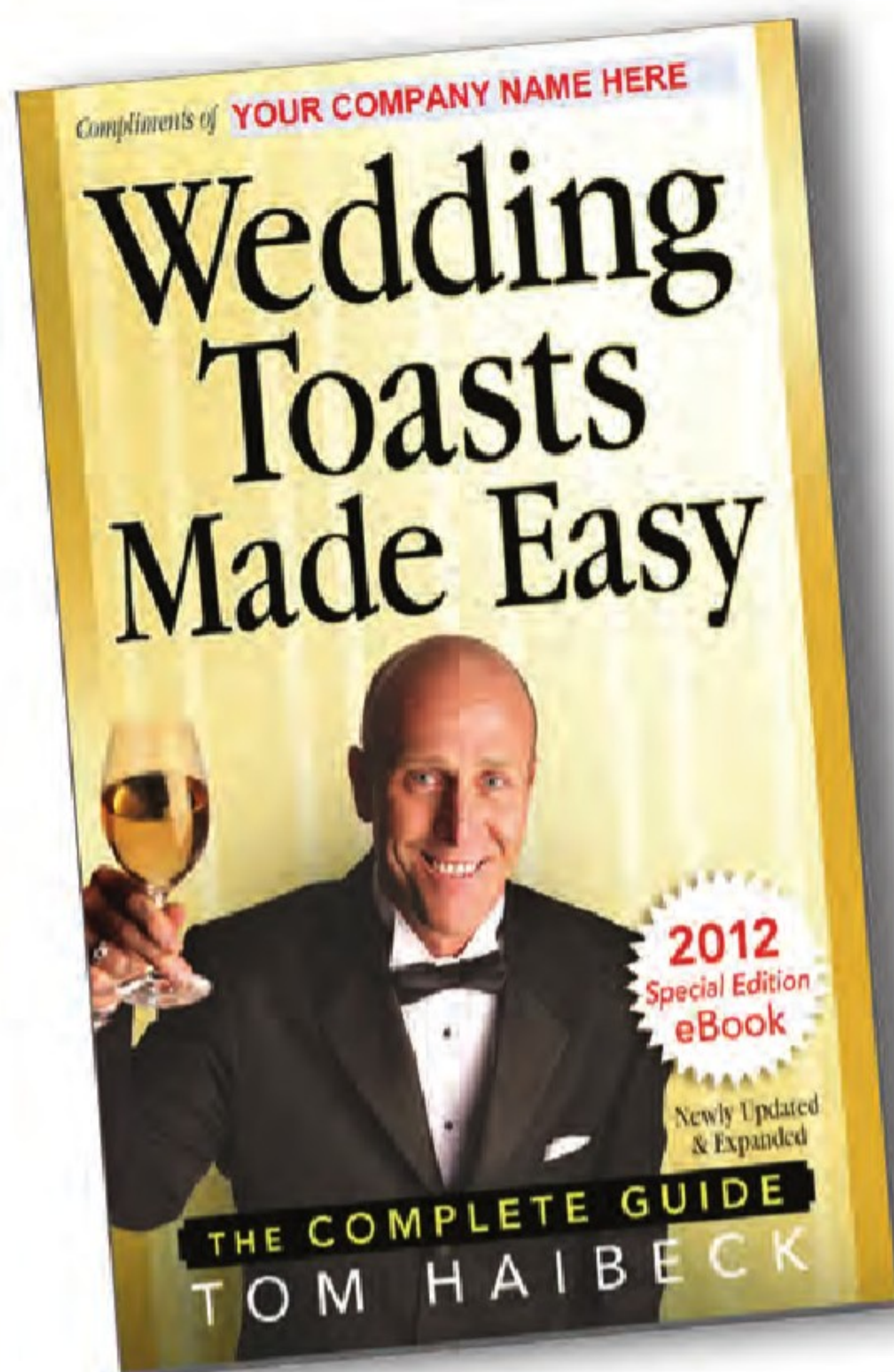
I have used the 6 CSL LP60 system for a variety of events, including weddings, school dances (the teachers loved them), and even a university president’s going-away party with his senior staff. I loved the flexibility of the system and the clients loved the cable-free environment.

VERDICT

I mentioned at the outset that most mobile entertainers think wireless, battery-powered fixtures are outside of their budget. The 6 CSL LP60 from Colorado Sound & Light might surprise you. With a list price of \$1,499, and a direct-sale price (from CSL’s website) of \$1,199, this system is actually quite reasonable. Also, consider the fact that you’ll never have to string a cable with this system, the savings in man-hours can add up over time.

So to be free of cables, free of power issues, and in control of your uplighting without hours of programming, I would suggest one look at the CSL LP60 from Colorado Sound N’ Light as a viable solution to your cabled-uplighting woes. **MB**

www.csnl.com



HERE'S TO BOOKING MORE BRIDES!

For just \$97 a year, you can get your own customized electronic edition of "Wedding Toasts Made Easy" (with your company name on the cover and a link to your company website on Page One).

Reward Brides with complimentary copies if they book with you. Or thank them for their business with free copies of the World's #1 book on how to make a Wedding Toast.

NoMoreBadToasts.com

The DJ history book

Order your copy today!

www.adifferentspin.info

A humorous, thought-provoking, straight-forward look at the DJ industry from Mobile Beat co-founder Mike Buonaccorso



REGULARLY
\$24.95 + \$5 S/H

**NOW JUST
\$20**

**FREE SHIPPING!
SAVE \$9.95**



Cutting-Edge Digital Tools

EMBRACING THE NEW AGE OF MOBILE ENTERTAINMENT

BY RICHARD MCCOY •

The integration of the computer into a modern DJ's system has presented the user with a very powerful set of tools to enhance their performance and client appeal.

The power of today's computers and DJ software has enabled DJs to offer their audiences an impressive assortment of entertainment extras never before available. With one computerized system, a contemporary DJ can supply karaoke, music videos, customer presentations and graphics, games, and light shows. (For example, see "Inside Video DJing" in the September 2011 issue of MB.)

Our customers are beginning to learn about all the new extras available to them and are asking for them more and more often. Almost all of the shows I perform these days are improved with the addition of music videos and graphics. Many venues now have a wall-mounted TVs/monitors or screens with projectors available for client and/or DJ use. When not available at the venue, I can supply this equipment for a small fee. (Can you say "upsell?")

CLIENT CREATIONS

More and more computer-savvy clients are preparing their own presentations to share with their guests. When they contact me, asking about my ability to show their presentations, they are happy to learn that I can provide all the facilities necessary for their show. By handling all the clients' requests, they are relieved of the equipment and set-up burden, and can focus on their guest. Again, this also allows me to earn an additional fee for my services.

However, it is very important to know the file format and media of the client's presenta-

tion in advance. If you can't play it, then it's a great disappointment. There are many different file formats available on PCs and Macs for people to use, and you may never know what program they used to produce their presentation. The most common file formats are: mpg, avi, flv, jpg, mov, wmv and ppt, just to name a few. Make sure your DJ software can support all the necessary file formats. Some DJ programs DO NOT provide video or graphic capabilities without the addition of extra software. When possible, ask the client for an advance copy for testing. Programs like Virtual DJ Pro support all the file formats commonly used without additional software.

TURN UP THE FUN

The power of the computer can also allow the DJ to offer karaoke and games for the party. Karaoke has become a profitable upsell for me, and only requires the addition of a TV or monitor for the singer. My software can support many karaoke format files. I've converted my entire CD+G disc library to computer files, along with the earlier old Laser Discs Karaoke. A CD+G file can be converted a "bin" file or an MP3 and associated CD+G file. Confirm that your DJ software will support these formats. Karaoke producers are now providing DVD karaoke discs for most new songs. Karaoke shows are easy to run because the singers do all the music selection and the DJ just plays their requests.

Games can also be a great entertainment tool for your clients. Depending on their age and the type of event you are working on, games can be introduced as part of the show or as a "filler" before the dancing starts. Brides and Grooms can be entertained during the meal with a Trivia Game based on questions and answers supplied by their friends and family. This can easily be produced with Power Point and shown at the event. There are many different variants of this concepts and can be expanded to cover other areas and topics while involving event participants. Many popular games like Bingo, Wheel of Fortune, the Price is Right and Jeopardy are available in computer versions for parties. The Wii from Nintendo has also become a great entertainment tool for both adults and children.

CUT THE CORD

Another tool that can save you set-up time and allow you to offer more services to your customer is the use of wireless accessories. Wireless technology has advanced in giant steps during the past few years, with digital transmission and new frequencies. Most of us are familiar with wireless microphones, but are you aware of the new wireless speakers, and DMX / system controllers? Wireless products have not always been a popular tool due to poor operation and reliability. I've experienced those myself, but I've also found the new technology has overcome those issues.

One new technology that I use regularly is my wireless speaker system. I use the WM-SYS4 from Phonic (\$250-\$300). This unit offers great performance while remaining easy to use. Capable of stereo or mono, with a range of over 200 feet and 16 user-selectable frequencies, this advanced technology makes it easy to set up remote speakers at any venue. Besides being great for remote rooms, they also help cover outdoor wedding ceremonies and large rooms where cable length and set-up time can become excessive. This particular unit is a solid performer that has provided me with two years of flawless operation so far.

American DJ and CHAUVET both offer wireless DMX transmitter/receiver units for lighting control. They typically hook up to your existing controller and can control up to 512 functions at 650 feet. With these units, any DJ can control all their uplighting without spending hours running and taping wires around a room. The time, work and expense you save using these quality wireless products will help them pay for themselves in a few shows (and this savings can be passed on to your customers).

Venue managers will be impressed with your capabilities, which could result in more referrals. Don't reject this new wireless technology because of past experiences! If possible, rent it for a trial period. I've found myself using these products on a regular basis to enhance my shows in ways I couldn't imagine just a few years ago. **MB**

With his company A Sound Spectrum, Richard McCoy has been providing pro DJ services to the California Bay Area since 1966. He has served as a national officer of the ADJA, was a founder and officer of the ADJA's Northern California chapter, and is the founder and past president of the Bay Area Mobile Music Association (BAMMA). An electronics engineer for 40 years at companies like Fairchild, Atria and Acer, Rich is also a member and major contributor to the Institute of Electrical & Electronics Engineers (IEEE).

Video Mixing for Youth Events

KICKING OFF A NEW COLUMN WITH PRACTICAL ADVICE FOR VIDEO JOCKS

BY LANE O'NEILL, AKA VJ INFINITI •

I've been a full time Digital Video Jockey, averaging 150 nights/year, for the past several years. I've also been a full time wedding specialist/mobile DJ for 20 years. I feel like I have been mixing music my entire life.

Every now and then, I've taken advantage of new technology to elevate myself from the plateau that I had previously attained, to step up to an even higher level. Compact discs and CD players, DJ-oriented dance floor lighting, MP3 audio, computer-based DJ software, MP4 video, and MIDI controllers are just a few of the tools I have used to improve my performances.

Today, we live in a multimedia world. Some school systems have even dropped cursive writing from their first grade curriculum, providing netbooks to each young student. Social media is everywhere. People no longer have to invite friends over to a record listening party, just share what they're listening to online. They can post their favorite music video of the moment on Facebook immediately to share with friends!

If you are open to embracing how technology is changing our world and want to take the next step up the proverbial ladder, then you should consider becoming a DVJ. Your business is sure to benefit.

VIDEO GOES TO SCHOOL

For the past three years, I have been incorporating video into my school events, from proms to daddy/daughter dances. I use short throw projectors and rear-projection fast-fold skirted screens. The video played is not just music videos during the dance part of prom evening. As a full-blown multimedia DVJ, I have had school advisors provide digital photos to me from the school yearbook, to tell a dynamic slideshow story, recapping the school year in pictures. This is an excellent use of the video screens while mingle/dinner hour music is being played. Often times I will throw up an image of the school mascot, or switch to live streaming video of the dance floor, especially when videos are too "racy" for the chaperones/school representatives.

There are certain music videos that are simply not appropriate to display for students, even with clean audio edits. Luckily, there are many alternatives for the video screens when the video content is

too racy. When playing today's Top 40 music videos at school events, it is very important to know your videos and their content. With computer MIDI controllers like the Denon MC-6000 and software like Virtual DJ Pro, it is easy to mix the video channel to an ambient video, a still picture, a picture slideshow, or live streaming video of the dance floor without audio interruption of the song. The multimedia DVJ can also post visual announcements on the video screens such as last call for portraits, voting for king & queen, last call for voting, etc. Brief momentary announcement video "signage" can have a huge impact in communication while making the verbal announcement. You really can see the difference!

Music video providers also identify music videos as explicit or clean content for both audio and/or video. Some video services, such as Promo Only's Urban Video series, offer both the clean and uncensored versions. I personally use the subscription services' recommendations of clean vs. dirty as a "guideline" and ultimately make the decision myself

on what would be appropriate to play/display during a school sponsored event. What is acceptable varies from school to school and from one community to another, so in the end, it will be important for you to "know" the students and their community standards.

This past year, I also developed another use for video footage captured from last year's proms. In conjunction with the student advisor and principal, we developed a pre-dance prom fundraiser during three lunch hours in the cafeteria. I tapped into the school's video system and played highlights of last year's prom on the cafeteria's 50" flat screens. I had a small table set up with student volunteers helping students with taking advance order forms for a copy of this year's prom video on DVD. Students were also able to make up to three song requests (for consideration) on the order forms prior to prom night. The school received 70% of the generated revenue to help pay expenses...everybody was happy! And that's the way it oughta be.

Please keep an eye open for the DVJ column in upcoming issues. We'll be addressing hardware, software, media, mixing, marketing, and more! **MB**

An independent talent, Lane O'Neill has specialized in satisfying discerning brides since 1993. Located in Southeastern Michigan, his services include DJ/VJ, MC, Event Coordination, Romantic Atmosphere Up-Lighting, and more..."Creating Atmosphere as unique as you and your event!" His company websites include www.acclimatedsounds.com, www.5-Star-Entertainment.net, and www.VJinfiniti.DJ.



Photo by Arnoldo Offermann

Small Sonic Fist—Big Punch

EV ZXA1 SUBS CONVERT A NO-SUBS-FOR-WEDDINGS SKEPTIC

BY JIM WEISZ •

Over the years, I have gotten into quite a few debates on the DJ forums about the use of subs at weddings. I've personally only ever used subs once at a wedding.

That wedding had over 250 guests and was in a pretty large room. I never thought weddings needed to have chest-pounding bass and I've always been very happy with the bass from my full-range speakers.



From time-to-time, I have considered getting a sub or a pair of subs for weddings, but any that I looked at seemed like overkill for an average wedding with 125-150 guests. So, I was very intrigued when I heard about the ZXA1 sub from E-V.

FIRST IMPRESSION

While taking the subs out of their boxes, I couldn't help but think that there was no way these little subs would have any sort of punch to them. They are super compact and very light, weighing in at 46 pounds a piece. It's great for a sub to weigh 46 pounds, but it's even more impressive for a *powered* sub to weigh in at 46 pounds.

EV describes sub's outer covering as "textured paint" but it actually almost feels like it has been powder coated. I really like

the texture and it seems like it would be very durable and withstand minor bumps; however I still think I would put a bag on it to keep it protected.

The ZXA1 is very easy to pick up with the handles on the side and isn't overly wide or deep. So it isn't awkward

to pick up and move. The hole for the pole mount of the top is a nice touch too.

The connections and settings on the back include everything I expected—two inputs and two outputs, gain, and even a low end boost if you want to get a little extra thump.

HOW LOW CAN YOU GO?

Despite my skepticism on how good they would sound, I was still pretty excited about using them. After all, they are rated at 700 watts, so I kept thinking that they must be deceptively powerful despite their compact size. I was planning on using them at two weddings. The first wedding had close to 300 guests and was in a huge ballroom. The second wedding had about 150 guests and was in a smaller venue.

Following E-V's recommendation, I ran XLR from my mixer to the subs and then from the subs to my tops. When plugging into my top speakers, I made sure to change them to their "with sub" setting. For this wedding, I ran the subs with two EV ELX112P speakers.

While doing my sound check, I couldn't believe the difference. My system was pounding. It was nice, clean bass. While doing a walk around the room, I thought it sounded great. I played a few different types of music and thought everything sounded really good. I was getting truly excited for the guests to arrive and see what it sounded like with a room full of people.

Since I was using 12" top speakers, I put the ZXA1 subs under my table. They fit perfectly under a regular height six foot table and I still had some room on both sides of them for some additional storage.

As dancing got going and I cranked up the system, I saw just what these subs were capable of. I only had them turned up to about two o'clock but they sounded great. The dance floor was packed all night and the ZXA1 subs didn't disappoint.

The next wedding I used them at had

them paired with the ZXA1 tops. This was the wedding with about 150 guests and the venue was pretty small. The combination was perfect for this size wedding and this venue. I only had the subs set to about 12 o'clock and they filled the space well.

SUBS IN MY FUTURE

I was very impressed with the EV ZXA1 subs. After using them at the first wedding, it really got me thinking that I just might want to add a pair of these to my system. The best part about them is I feel like they match up well with both my 12" speakers as well as my 8" speakers. So whether I'm doing a small wedding or a large wedding, I have a complete system that would work well for either size wedding. Even though EV promotes these with the ZXA1 tops for a complete system, I think I actually prefer them with my EV ELX112P speakers.

Looking back at why I've never used subs at weddings in the past, I realized a major factor was that I have monster 18" subs that I used for school dances. I couldn't hide them under the table like the



ZXA1 subs. They also took up a ton more space in my truck—one of my subs is bigger than two of the ZXA1 subs! But the ZXA1 subs are compact, light, and sound great. So there isn't any reason they can't be used for even smaller events.

I think these subs would be perfect for DJs who provide their services for weddings, corporate events, private parties and other events. I even think they'd be ok for small school dances—maybe up to about 300-400 students. I love their portability, their weight and the amount of bass they put out, especially for their size. They will definitely be added to my gear wish list!

www.electro-voice.com

It's X, Not S

YAMAHA'S DXR SERIES IMPROVES ON THE AMP/MIXER/SPEAKER CONCEPT

BY ROBERT LINDQUIST •

On the surface, the obvious advantages of employing self-powered loudspeakers over their passive counterparts are simply convenience and insurance.

In most cases, powered speakers are designed with lightweight amps to maintain a manageable weight. And, because you are typically going to be using more than one, you have a plan B in place should one decide it needs a break.

On the design end it's a different story. For the brainy guys in lab coats, building a loudspeaker with its own dedicated onboard amp provides the complete freedom they need to create a totally optimized product. The current state of powered loudspeakers is beyond sophisticated. What's going on behind that back panel in terms of processing and protection is simply mind-boggling. Much of the magic in getting so much sound from such compact amps is a matter of how the signal is managed right from the input. Fortunately, what happens in the black box stays in the black box—as users, we simply need to respect the limits of the design and try not to blow them up.

MEET THE NEW DIGITAL FAMILY

A great case in point is the new DXR Series from Yamaha, developed in cooperation with NEXO, a giant in the touring industry. The DXR8 is the smallest and lightest of the group. This 8" bi-amped 2-way may weigh in at less than 30 pounds, but it's able to wail out an SPL of 129dB. The DXR10 and DXR12 feature 10" and 12" woofers with SPL ratings of 131dB and 132dB respectively. If you need something with an even larger set of lungs, meet the DXR15, a 15" 2-way rated at 133dB. With so much emphasis now on digital signal processing (DSP), it really has become more about brute SPL than power output, but in case you are taking notes, all of the DXRs are driven by 1100W Class-D amps. Dispersion is 90°x60°. There are also two subwoofers designed to compliment the DXR 2-ways. The (relatively speaking) compact DXS12 and DXS15 produce up to 131dB and 132dB SPL respectively, with 950W onboard amps.

While I personally love using a full-blown

system with tops and subs, for most of the test gigs we had scheduled (both live music and DJ events) a pair of 2-ways was fine. That said, I certainly don't want to skimp on bass, so when Yamaha asked which units they should send, I opted for the DXR15s. Another reason for selecting the DXR15 was based on reliability issues I've encountered in the past with 15" drivers housed in lightweight ABS cabinets. As you know, any road gear will take some pretty hard knocks. A slam that a solid birch cabinet might brush off can spell death to an ABS unit with a 15" driver that's not designed to take it. On the upside, these 15" speakers weigh less than 50 pounds. In choosing speakers, one obviously has to "weigh" the pros and cons of ABS speaker construction in light of one's own situation. (Unlike the tops, the DXSubs feature wood cabinets.)

LEAVE YOUR ADAPTERS HOME

As with most of the latest generation of powered speakers we've reviewed, the DXR series includes an onboard mixer. This one has three channels and offers several new possible configurations. For example, singers and players can connect a mic to the XLR input for channel one and 1/4" connectors to the stereo or mono ins on channel two. L/R RCA jacks are provided on channel 3. Level controls are provided for each channel as well as a "thru-put" on channel 1. In addition, with the onboard DSP you can choose an EQ curve that matches how the speaker is being used (e.g. for prerecorded music playback, as a front-of-house unit, or as a stage monitor). The high-pass filter allows you to choose either 100Hz or 120Hz as your roll-off frequency.

For DJs placing the DXR15s on sticks, the best MO would be running a balanced out into channel 1 (on the line setting, of course), setting the HPF according to the room, and starting with the level at "0." That'll leave you plenty of headroom for later in the gig. For those of us who love knowing

there's always a plan B, if your mixer should ever fail during a gig, you could go direct from a music source into one DXR15 via the RCA ins, and run a balanced cable to the other without hardly skipping a beat. Those RCA ins will also be handy for track singers, karaoke, effects machines—just about anything that connects with those wacky red and white jacketed plugs (a.k.a. "phono plugs") that have been with us since the early 1940s.

Whereas it's easy to mark a speaker as being best for a particular application (for example, DJ vs. band) the DXR series is (among those units we've reviewed) as close to an all-purpose portable PA speaker as you can get. It's got the "oomph" DJs will appreciate, the intimate clarity singers are looking for, and the versatility that makes it a welcome solution when you need to rise above the noise of the crowd. They have plenty of punch, with excellent sound, even when cranking digital tracks of questionable quality. If you need more bass, you may want to opt for the DXR12s with a sub, but as a stand-alone solution, the DXR15s have all the bottom you'll need for the average gig. You can also "daisy chain" multiple units for creating a line array (mounts are included). While I hesitate to use the "one-size-fits-all" label, the DXR series comes pretty darn close to marking that sweet spot. **MB**

www.yamaha.com/livesound

For a video review of the Yamaha DXR15s, go to Live2PlayNetwork.com.

A founding father of Mobile Beat Magazine as its original publisher and editor, Bob Linquist now helms the online portal for working musicians and sound techs, Live2Play Network (www.Live2PlayNetwork.com). He continues DJing on a regular basis.



Capturing Royal Images

WITH KINGDOM PHOTO BOOTH AND PHOTO KING SOFTWARE

BY J. RICHARD ROBERTS •

My company has had photo booths since they first hit the market around five years ago and has been very successful with them ever since. We have been able to pay each one off within six to nine months of their purchase.

After that, it's only a matter of the cost of consumables and the attendant as expenses against the income that we make from the booths.



But in five years, it's amazing how far technology has come in both the software and hardware aspects of photobooths. We purchased our units before touchscreens became standard issue for most of the manufacturers. The software that it controls within the photo booth has also seen some amazing developments. Booths also look better on the outside, but the insides are what has made me feel that we have definitely stepped into at least the second generation of portable photo booths marketed to the DJ industry.

For this review, I took out the Kingdom's open-style Photo Printz, with metal wings and curtains, which is driven by their Photo King software. It was using their 2.0.0.8 version. (The 2.0.1.9 release has been released since my testing. The upgrade primarily focuses on email and Facebook posting options.)

All of Kingdom units have the same driving hardware inside, including a Dell computer, the touchscreen system, a high-end box-type camera, and a dye sub printer. Everything inside is mounted well and is ready for movement, including the computer, which is mounted on the inside back door, making it easy to get to all of the other components. It includes the fastest dye sub printer available, producing 4" x 6" or 2" x 6" prints so you can do the standard photo strip prints or get creative with full-size prints.

Upon arriving at the school after-prom event

that I was booked for, I went into the control panel via the passworded system hidden behind what the average user sees and accessed its "Genesis" module. This module provides an impressive pallet of creativ layout options for the prints, including on-the-fly text updates, moving around of pictures, enlarging, dropping backgrounds in, and much more. Outside of the Genesis module in the main control panel is where you can change some branding, timing of activities that the users see, turn on and off options such as video event mode, emailing out of pictures, Facebook connectivity and a lot more. While I didn't clock it to confirm the Kingdom website's claim of "insanely fast print speeds of only 7.45 seconds," it did seem pretty accurate.

The look of the photo booth is slick, with very attractive metal construction, and nice graphics that can easily be changed. It pulled the kids in very quickly to get shots with their dates or other friends. The booth was in use heavily for the full 2½ hours it was available to the students.

In the end, the only thing I needed in addition to what was provided by Kingdom was a nice cover to haul it around in. The unit's fine finished look would have suffered if it had gone through the rigors of the road, so we improvised a cover from packing blankets.

This hardware and software make a powerful, fast team. Students at the after-prom would step in from the left, take their pictures, and step to the right, where they would quickly have their shots and be showing them to friends. While we didn't use the video features or internet connectivity, we had a blast with the unit, and I'm sure they are going to be wanting to contract for it next year. The only problem is that we only have one of unit and three clients with after-proms that will want it! **MB**



9 Ways to Optimize Facebook for Business

BY JIM WEISZ •

Facebook will likely cross over the 1 billion user mark by the end of 2012. So, whether you live in New York or Fargo, more than likely there is a large contingency of potential clients in your area on Facebook. If you want more business, you go where the clients are.

That means even if you don't care for Facebook personally, you can still take advantage of the business benefits it can offer. Whether you're a seasoned Facebook expert or a total novice, here are some tips that can help you with business on Facebook.

1) Create a page for your business.

A good page on Facebook will engage visitors through pictures, posts, links to topical articles and more. You don't have to post every day. You don't even have to post every week, although a couple times a week is probably the sweet spot. What should you post? Pictures from recent events, testimonials from previous clients, post-event wrap-ups and more. It shows potential clients you're busy and that there is a demand for your service. If business is slow and you don't have any events to write about, post links to articles that your followers would have interest in.

2) Get a vanity URL. This is a simple one. You can give your business page a custom URL, so instead of being www.facebook.com/12345678910, it can be www.facebook.com/mobilebeat. To set this up, just go to www.facebook.com/username and follow the prompts.

3) Filter your friends. One of the best features Facebook added was lists. This is how you can separate your friends from your family from your business acquaintances and so forth. I have several lists so I can make a post and specify exactly who sees it. My lists include family and close friends, wedding contacts, and DJs. Some stuff I post for all my friends to see. Other posts are relegated to just friends and family or just DJs. The best part

about this is you don't have to address your posts. I've seen some posts in my newsfeed that say "Attention DJs" followed by something that would just be of interest to DJs. If you had a list just for DJs, you could post it so only your DJ friends would see it. With the lines between personal life and business being blurred through social media, this is a great feature. It allows you the freedom to post what you'd like while only letting people see what you want. This is important for your business, so you don't offend any clients or colleagues in the industry with a post that may be controversial.

4) Use "friending" etiquette. Come up with a strategy for how you're going to handle clients on Facebook. Some DJs friend all their clients. Others direct their clients to their fan page. Some even tell their clients they can send them a friend request if they'd like to connect. Your best bet is to determine the approach you want to take and stick with it. If you do connect with clients on Facebook, be sure that you are adding them to a list if you post anything at all that could be offensive or taken the wrong way.

5) Funnel traffic to your page. You just had a wedding with 200 guests—how do you get them to come to your Facebook page? Find or create a reason for them to come to your page. Take some pictures and video and post them on your page. If you're someone who friends your clients, tag them in a few of the pictures. Then those pictures will show up in their friends' newsfeeds. Next thing you know, people are liking your page so they can comment on the pictures or save it for future reference because they want to remember your company when they get married. That's the power of social media!

6) Engage in proper promotion. You know that person on your friend list who

posts too much about their kids? Or the one who posts every time their favorite team isn't winning? Gets a little annoying, doesn't it? Keep that in mind when posting about your business. Sure, posts that your personal contacts see can be beneficial to your business, but they can also hurt you too. If you make too many advertisement type posts, they may hide your updates. Then you have no chance of them seeing your posts in the future. So feel free to post about your business but make sure you don't turn into the guy who is *always* posting about his DJ business.

7) Add visuals to your page. Nothing is more boring than a page of nothing but text. Be sure to post lots of pictures and videos from recent events. If you aren't a good photographer or don't take video at your events, network with the other vendors to use their materials. If you ask nicely, and are persistent in a courteous way, you should be able to get some good content for your page. If you have trouble getting the content from other vendors, be sure to tell them you'll link back to their website and/or Facebook page and credit them for their work.

8) Use FB widgets on your website. Facebook has various widgets that you can add to your website to direct people to your Facebook page. That means you can put a box along the side of your website that shows some of the most recent posts to your Facebook page, or a box that says "1000 people like Mobile Beat—click here to like Mobile Beat on Facebook." Since you already have a potential client at your website, encourage them to connect with you via social media.

9) Make contact through FB email. The same way a lot of the younger generation likes to communicate via text, they now have taken a liking to the Facebook email system. If you don't mind emailing with a prospective client through Facebook, add a link to your personal Facebook account on your contact page and let people know they can send you a message on Facebook. If you do offer this, be sure to stay on top of your messages so you still get back to people in a timely manner. **WE**



Jim Weisz has been a DJ since 1999, primarily serving the wedding and school markets. Originally from Chicago, he relocated his thriving DJ business to Dallas in 2003. He used his company's web presence to effectively re-establish his client base within a just a few months. Jim is a seminar speaker and also writes for MobileBeat.com on web issues. He can be reached at jim@discoverydjs.com.

20/20 Vision, Part 2

ELEMENTS FROM THE PAST 20 YEARS YOU CAN USE FOR THE NEXT 20

BY JEFFREY GITOMER •

I'm celebrating my twentieth year of writing about sales, networking, loyalty, trust, attitude, leadership, business social media, and personal development. My core of information transformed into a body of work that includes 11 books—all bestsellers. I did it while you were watching TV. I chose to write instead of watch.

Last issue was the first part of the celebration talking about the evolution of the selling process and how it will affect you and your sales for the next twenty. Here's the conclusion of what's now and what's next:

16. **BLOG.** This is a personal way to convey thoughts, ideas, and stories. Better than Facebook, blogging is more professional and more personal. If done correctly, you can level the playing field with *The New York Times*. Many people have.

17. **E-ZINE.** My weekly email magazine, *Sales Caffeine*, now ten years old, plays an integral roll in conveying my value messages. In a decade, it has transformed from a message into a business. Start sending a weekly, value-based email to your customers this week. Share your ideas. Share your wisdom. Your customers will like you, love you, respect you, refer you, and continue to buy from you. Mine have.

18. **REPUTATION.** Reputation of the salesperson is MORE IMPORTANT than reputation of the company or the product. What are you known as? What are you known for? What's your image? What's your Google image? What's your social image? All of these elements turn into ranking and reputation. And it is visible to all—good or bad.

19. **UNDERSTAND CREATIVITY.** Most people say they're creative, but they have never read a book on the science of it. That might be a good intention for the remainder of 2012. Start with anything by Michael Michalko.

20. **CONVERT LEADS TO SALES.** This is as challenging as any sales activity in the cycle. Sales have been dangling in the wind for years. Decisions are finally picking up speed. Now is the time to stay in consistent, "value-based" follow-up mode. Stay on track and sales will follow.

21. **YOUR ATTITUDE.** You have COMPLETE control and choice as to the way you dedicate yourself to the way you think. As you emerge from the economic depression of the past four years, it is IMPERATIVE that your attitude (both at home and at work) is set on YES! This one element will enhance everyone's communication, morale, service, and sales.

22. **EARN TRUST.** You don't ask for trust. You can't force trust.

You EARN trust. How are you earning it?

23. **EARN SALES.** You don't ask for sales. You can't force sales. You EARN sales. Still asking? Still trying to "close?"

24. **EARN LOYALTY.** You don't ask for loyalty. You can't force loyalty. You EARN loyalty. Loyalty comes from service and value received. Where's your value?

25. **EARN REFERRALS.** You don't ask for referrals. You can't force referrals. You EARN referrals. Referrals are not just leads, they're report cards.

26. **EARN TESTIMONIALS.** You don't ask for testimonials. You don't force testimonials. You EARN testimonials. Testimonials are your ONLY valid proof.

27. **DIFFERENTIATE IN THE MIND OF THE CUSTOMER.** Differentiating is the key to winning on value over price. Your branded emails can differentiate you from the others. Go to www.aceofsales.com, subscribe, and you will immediately begin to genuinely differentiate.

28. **TAKE ACTION.** Put away the remote. I know you take action during the workday – it's before and after the workday that I'm talking about. Allocate 30 minutes in the morning and one hour in the evening to improving one of these imperatives each day.

29. **CONSISTENCY OF ACTIONS.** Get up earlier every day, and do something for YOU. Exercise. Read. Think. Write. Every day. That's been one of my "obvious" 20-year secrets.

30. **NEXT-LEVEL ACHIEVEMENT.** Study your business, your market, your competition, your customers, and yourself. When you do, what's next for you will become obvious.

31. **FAMILY SUPPORT.** Nothing and no one is more important. You need their support. They need yours. Best advice: Give genuine support, and yours will follow.

32. **WRITE EVERY DAY.** Writing leads to wealth. Not money, wealth. Every penny I have earned since March 23, 1992, I can trace back to something I wrote. But MUCH MORE than money, I have gained reputation, recognition, and rewards that have enhanced my success all the way to fulfillment. And I promise that writing every day will do the same for you.

32.5 **CELEBRATE. OFTEN.** Please do not wait to celebrate. Life's short. Celebrate every thing, every sale, every victory, every day. And don't be cheap about it.

TAKE ACTION NOW, NOT TOMORROW: Go back over the entire list of 32.5 imperatives and rate yourself 1-10 on how well you stack up against each element that I have presented. That will give you the most realistic picture of where you are vs. where you need to be. And it will give you a clearer vision or where you're going. All you need to do is make a plan of "how."

Dedicate an hour a day to you. In 20 years, you'll be an instant success. I'm proof. **MB**

© 2012 All Rights Reserved. Don't even think about reproducing this document without written permission from Jeffrey H. Gitomer and Buy Gitomer. www.gitomer.com, 704-333-1112.



Jeffrey Gitomer is the author of *The Sales Bible*, *Customer Satisfaction is Worthless—Customer Loyalty is Priceless*, *The Little Red Book of Selling*, *The Little Red Book of Sales Answers*, *The Little Black Book of Connections*, *The Little Gold Book of YES! Attitude*, *The Little Green Book of Getting Your Way*, *The Little Platinum Book of Cha-Ching*, *The Little Teal Book of Trust*, *The Little Book of Leadership*, and *Social BOOM!* His website, www.gitomer.com, will lead you to more information about training and seminars, or email him personally at salesman@gitomer.com.

Sorting Out the Decision Process

MORE STRATEGY OR MORE TACTICS?

BY JOHN STIERNBERG •

In this series, I've emphasized the importance of planning many times. We've talked about strategic plans, marketing plans, sales plans, financial plans—the list goes on; and they are all important. The primary value of any plan is decision support.

A good plan provides a platform for making those critically important business decisions that have an impact on your money, your time, and your brand. Where does the strategic plan end and the operating plan kick in? Do I really need both? Can they be included in the same document? How do they work together? This article addresses these issues and recommends three action tips for success.

YOUR STRATEGIC PLAN VS. YOUR OPERATING PLAN

No, strategic plans aren't just for big companies in traditional industries. They are relevant to any business, including mobile entertainment. A strategy is a decision that you make now that affects what you do in the future. A tactic is an activity that flows from a decision, and is geared to achieving a specific measurable result.

Some companies have great long-term strategy but lack the tactical or operational details that are necessary to implement their visions. Others have the reverse: a decent budget and operational structure but no strategic framework or vision beyond the current year.

So what's the difference between a strategic plan and an operating plan? Here is a quick summary.

Strategic Plan

- Describes your company three to five years in the future
- Answers the question "What are you going to do and why?"
- Includes market trends and competitive analysis in addition to core company strategy.
- Includes foundation information (mission, vision, values, brand positioning statement) and financials
- Relatively brief
- Updated annually

Operating Plan

- Describes your company one to two years out (this year and next year) in detail
- Answers the question "How are you going to achieve planned financial and non-financial objectives?"
- Includes current budgets and tactical projects for all departments
- Longer than the strategic plan—more detailed in describing how things work
- Progress review monthly

A SYSTEM OF DOCUMENTS

Both the strategic and the operating plans can and should be combined into a single system of documents. The documentation package includes text (like Microsoft Word) files with the narrative and spreadsheets (like Microsoft Excel) with the numbers.

Once you've created the first version of your plan package, you can easily review, modify, and update it as needed. How often? I rec-

ommend that you review actual results compared to budget at least once every three months (monthly is better). Key point: A review of results does not necessarily mean a change to the strategic plan.

Update the operating plan once every six months. This includes adjustments to details on sales, marketing, product development, competition, and special projects. There are multiple sections to the operating plan that go into much more detail than the strategic plan does (e.g. promotion plan, hiring schedule, or other key initiatives)

HOW TO APPROACH THE DECISION PROCESS

How do I make a decision like when to hire more people? When should I buy a new truck? Should I open an office in another city? How do I promote my current business just to get enough gigs to survive? Your plan is the foundation for addressing these and other key decisions. Here are three suggestions for how to successfully approach the decision process.

Action Tip 1. Review the decision you are working on in the context of your mission, vision, values, and brand positioning statements. These are the foundation elements of your strategic plan. If the issue at hand is consistent with these principles, then proceed. If not, shut it down or rework it.

Action Tip 2. Run the numbers. Estimate costs and benefits relative to revenue potential. Is it affordable? Do I have enough time and money to do a quality job? Does the project or initiative help build sales and profits? What other projects are prerequisites for success? These questions represent the transition from strategic (long-term goals) to tactical (implementation geared to achievement of near-term objectives) decision-making.

Action Tip 3. Practice on lower-risk decisions. If you have a hard time deciding what to order for dinner, be careful when you are faced with business decisions like buying a building for your office or merging with another company. Practice on those decisions that are important but less scary. Examples include replacing your lighting rig, leasing a new van, or upgrading your website. They are important tactically, but won't put the company at risk if you stumble a bit.

HERE'S THE POINT...

Whether the project is strategic or tactical, big or small, your integrated strategic operating plan is an essential tool and the foundation for decision making. If you don't have a plan, every decision is difficult. With a plan, you streamline and inform the decision process and are more likely to do the right thing.

Be sure to implement the Action Tips in sequence: 1) use your strategic plan as a foundation, 2) quantify the financial impact, and 3) practice decision-making on projects with lower risk.

Next time we'll talk more about key elements of the operating plan and how to prevent "analysis paralysis" pitfalls when you do budgeting. In the meantime, best wishes for success in mobile entertainment in 2012! **MB**



John Stiernberg is founder of Stiernberg Consulting (www.stiernberg.com). His book **Succeeding In Music: Business Chops for Performers and Songwriters** is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com. You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.

It's a DJ's Life

GONNA DJ 'TIL I DIE!

BY PAUL KIDA, THE DJ COACH •

The DJ industry is made up of a remarkable group of individuals. Within our trade, we can find people with a wide variety of backgrounds and ethnicities. There is also an extensive range of different ages of our ranks, from those in their late teens moving on up through those in their 20s, 30s, 40s, 50s, and even 60s.

The one thing that most of us have in common is our love of our work. My wife has been heard saying that I will probably be a DJ in the retirement home our kids put us in! Hopefully, that's a long way off, but the

point is that most of us would probably say, "I'll DJ 'till I die!"

To some, that may seem like a crazy idea. How is it even possible to do

this type of work in your later years? How can you sell yourself to younger clients, for school parties, etc. when you are considered "old and gray" by many. Is there a cut-off age when you should just call it quits?

Realistically, none of us can escape the relentless march of time. Eventually, the day will come when we will no longer be able to perform the job that we dearly love. But wait—this is getting way too depressing! Let's look at some positive things we can do at ANY age to be the best we can be for the longest we can.

To start with, if you are in any of the higher age groups, it doesn't mean that you automatically have to start thinking of retiring from this beloved profession. If you look around, you can see there are many entertainers that are still performing and doing a great job of it. There are quite a few rock stars, movie stars, and yes, even DJs in their 50s and 60s who are still doing a fantastic job. They are appreciated for their talent, experience and inspiration. No matter what your age, if you love what you do, it shows in your work. Let's all learn a little from them so that we can do what we do as long as possible.

HEALTHY BODY

One of the first things all of us should do is look at our lifestyles from a health point of view. In our rushed, stressed-out environments it's very easy to let our health slip by the wayside. Fast food, processed meals, and chemical additives all take a

toll on our health in general. It is sure a lot easier to grab a fast food burger or take-out pizza than to go to the trouble of a home-cooked meal.

However, in the long run, it will have a detrimental effect on our bodies if we fall into that habit. I'm not saying that you shouldn't ever have fast food, but you should be balanced about it. A healthy diet will go a long way to improve not only our physical health, but our mental outlook as well.

Do you exercise regularly? It seems like we are all so busy and time goes so fast that we can't seem to get it all done, but it doesn't have to be a three hour workout four times a week. A few simple exercises or even a walk around the block will do wonders for your health, longevity and mental outlook.

HEALTHY MIND

Speaking of that, it's our mental outlook that will go a long way in keeping us in the game. There are some that say age is just a number. To a large extent, that is a true statement. It really is how we view ourselves that is extremely important. In fact, it can affect everything that we do.

If you are younger, or just starting out in the business, do you view yourself as too inexperienced to be a great disc jockey? If you are older, do you view yourself as washed up and/or too old to learn new things? It is the absolute truth that you are what you think you are! All of us are DJs because we love it. We love the music, both old and new; we love the people; we love the excitement! Let that love, desire and passion burn in you constantly. It will keep you and your thinking young and bright. No matter what we are on the outside, what we feel in the inside will be seen by others.

I have an example that actually happened to me just a few weeks back. I met with a prospective bride and groom, along with the groom's mother. In the course of the conversation, I asked what other DJ companies they had spoken with. The groom's mother mentioned a few companies that I was familiar with, and said that she was not very impressed. She then went on to mention one DJ in particular that I knew, and what she had to say amazed me. She was concerned that this DJ was too old

to do her son's reception! When I asked her why, she clarified it by saying that his song list was outdated (over two years old), he didn't seem up on the latest songs and new artists, and then said he really didn't seem that interested or passionate about his job. This floored me, because I know that this DJ is younger than I am and his company is pretty well known around my area! You see, it wasn't really his actual age, but the way he presented himself and his company. His outward manifestation was a reflection of what he felt inside. Have you ever heard the old expression, "young at heart?" No matter what age we are, we can still maintain a youthful attitude and excitement about life. This will manifest in the way we are perceived by others. It really starts with the perception you have of yourself. That is the way that others will see you. By the way, I booked the job!

LOOK MAHVELOUS

One last item that we will touch on is what I will call "cosmetic enhancements." There is nothing wrong with using everything that is out there to our advantage. Skin cream can keep wrinkles at a minimum.

Use it as part of your health regimen, along with a healthy diet and exercise program. A few gray hairs making you

look a little older than you would like? Go ahead and get rid of them! One night a few of my DJ friends and I were sitting around talking, and I found out that several of them did this to keep a more youthful look. There is nothing wrong with it. Again, perception is reality, so do what you need to.

All in all, keep your body and mind healthy, focused, and in good shape. Be familiar with all the newest music, artists, keep your music list updated, and be excited about your work! When you feel good and think without an age in mind, you will project that image to others. This is the best "job" in the world, so show that enthusiasm! DJ till I die? Maybe not, but I plan to come damn close! **ME**

Please send any comments on this article or suggestions for future articles or questions to dj-coach@mobilebeat.com

No matter what your age, if you love what you do, it shows in your work.

ADVERTISERS

CONTACT MOBILE BEAT SALES AT
515-986-3300 x304
OR EMAIL SALES@MOBILEBEAT.COM
FOR ADVERTISING INFORMATION

COMPANY	WEBSITE	PHONE	PAGE
A Different Spin (book)	www.adifferentspin.info	-	55
American Audio	www.americanaudio.us	800-322-6337	3
American DJ	www.americandj.com	800-322-6337	39, 68
Blizzard Lighting	www.blizzardlighting.com	-	45
Chartbuster Karaoke	www.chartbusterkaraoke.com	800-374-5504	41
CHAUVET	www.chauvetlighting.com	800-762-1084	7, 25
Colorado Sound N' Light	www.csnl.com	303-429-0418	53
DigiGames	www.digigames.com	888-874-8427	19
Divine Lighting	www.divinelighting.com	877-406-4557	11
DJ Intelligence	www.djintelligence.com	-	31
EV (ElectroVoice)	www.electrovoice.com	-	17
Gator Cases	www.gatorcases.com	813-221-4191	37
Gemini	www.geminidj.com	-	29
Global Special Effects	www.globalspecialeffects.com	256-229-5551	65
IDJNOW	www.idjnow.com	631-321-1700	33
Kingdom Photo Booth	www.kingdomphotobooth.com	888-694-5464	41
Master School Dances	www.masterschooldances.com	-	66
Music Trends	www.musicrends.com	888-621-3535	37
Odyssey Innovative Designs	www.odysseygear.com	626-588-2528	9
Pioneer DJ	www.pioneerdj.com	-	2
ProDJ Publishing	www.mobilebeat.com (Bookstore)	800-257-7635 x0	65
Promo Only	www.promoonly.com	407-331-3600	67
QSC Audio Products	www.qscaudio.com	-	5
Wedding Toasts Made Easy (book)	www.nomorebadtoasts.com	-	55

256.229.5551

The Best Special FX in the Industry.

SNOW | FOAM | FOG | CRYO | SCENT | FLOGOS | BUBBLES

GLOBAL
SPECIAL EFFECTS

www.globalspecialeffects.com



**A POWERFUL
TOOL
TO IMPROVE YOUR
PROGRAMMING:**

**PLAY SOMETHING WE
CAN DANCE TO!**

Updated annually and approaching its 15th birthday (first edition, 1997), **Play Something We Can Dance To!** is a spiral-bound book / data CD set packed with essential song info for DJs. Compiled by **Jay Maxwell**, Mobile Beat's resident musicologist and author of his PSWCOT column for almost two decades, the book contains valuable song lists sorted by Title, Artist, Category, Year and BPM. As a bonus, two dozen of Jay's best MB articles are included.

**TODAY'S TOP TUNES * PARTY * REGGAE *
JUST 4 FUN * LATIN DANCE 1970-NOW
* VINTAGE GROOVES * CLASSIC ROCK
* NEW WAVE * HIP-HOP * MODERN
ROCK * FAST COUNTRY * SLOW COUNTRY
* SLOW SONGS 1955-NOW * BIG BAND *
AMERICAN SONGBOOK * LIFETIME LOVE**

This could be just what you need, to



**BUILD THE
HOTTEST
POSSIBLE
MIXES!**

ORDER YOUR SET TODAY:

- * Go to www.mobilebeat.com
- * Click on Bookstore
- * Scroll down, or search
- * Or call 515-986-3300 ext 0



The Noise

BY JASON WELDON •

As I write this, I am sitting in my office, just after 9 PM and I have finally finished the last email from what I would call a very busy day. The team has all left, lights are out and the daily hustle has all but dissipated until tomorrow, when it will start all over again. It's in these moments that I tend to find the answers to many of the problems that I face daily.

We are all consumed with tons of information, almost on a minute by minute basis. And lately it seems this information is telling us all what we need to be doing or what we shouldn't be doing or what we need to be doing better...we spend countless hours working feverishly to be better. I mean, we can literally find out anything and everything so quickly, that it all seems impossible to grasp. In fact, it is downright overwhelming at times!

On top of that, we have phones that need to be answered, emails that need to be written, clients to be served, family to pay attention to and somewhere along the way we pay some bills and if we are lucky, get to the bank. Whew! Don't you ever feel like you will never be caught up...that things are just supposed to be crazy?

And that my friends, is "the noise." The noise will always be there. It is attracted to people like you and me. On one hand, we love it, but on the other, we feel like it will never end.

This is when you have to take two steps back and clear off that noise from your life. You have to find a place where it all goes away and it is just you for a few moments.

The noise is a particularly bad thing for small businesses. The only positive side it has is that it generally means some-

thing is happening. But the *quality* of that something is extremely relative to you. It is practically impossible to accomplish growth when you are in the noise. Being surrounded by noise makes it hard to think, hard to hear, hard to see and, worst of all, hard to dream.

If kryptonite was Superman's weakness, noise is the dreamer's.

As entrepreneurs, our company was founded on a dream, a vision and a risk to go out and try to start something from nothing. And it seemed easy at first, but then we quickly encountered the daily frustrations of running a business, a.k.a. the noise. But for continued growth and success, we simply can't have that. Noise will do nothing but make our jobs harder and harder.

I bet the last time you went outside and laid down on a blanket and looked up at the stars was when you were six years old. I bet the last time you went for a ride on the swings, was when you were eight. And I bet the last time you seriously just took 30 minutes to dream about how things could be, or should be, was... well I maybe never.

Many of us have forgotten how important it is to dream. How important it is to think about the things that could be, and forget all the noise for a few moments. It is in that moment that you will see things a little more clearly; you will be a little more focused.

So take some time today to go outside and clear the noise. Take some time to dream. Get away from all the daily obstacles and let your mind be free. And I bet the answers to some of those questions will come to you rather quickly.

Go for a walk or a run, go to the gym, go fish, play cards, heck—take a nap! Just do something other than what you are doing right now. It is amazing how our brains work so much better when we escape the noise and let them be free for a few moments! **ME**

Jason is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



**If you think this guy's having a great time, you should see the DJ.
He made over \$7,000 that night!**



The best part? This is normal for us. We're not in a magic market, nor do we have millions in inventory. We started 4SchoolsOnly.com 5 years ago... and now our school dance division is as big as our wedding sector.

**Isn't it time you learned to Master School Dances?
Get a free video @ <http://www.MasterSchoolDances.com>**



Arnoldo Offermann's

MASTER SCHOOL DANCES

No More Waiting...



Promo Only OnLine

Premium digital delivery service.

MP3. M4A. MPEG4.

Top 40. Urban. Rock. Country. Dance. Club. Latin. Intro Edits. More.

407-331-3600

www.promoonly.com/pool



**PROMO
ONLY®**

pure LIGHTING EXCITEMENT



Trusted lighting products designed to entertain
the crowd & help you build your business.

Quality, Affordable & Reliable Products
From A Company You Can Trust!



NEW!

FLAT PAR QWH5

LED Par with 5x 5-Watt
QUAD LEDs (4-in-1 RGBW- Red,
Green, Blue & White)

(Check Out Our 3 Other Quad LED Flat Par
Models At: www.americandj.com)

\$249.99*

250 ADJ ADVANTAGE POINTS
go to www.americandj.com for details



NEW!

GALAXIAN GEM LED

2-FX-IN-1: DMX LED

Moonflower + "Galaxian"

Style Laser **\$249.99***

250 ADJ ADVANTAGE POINTS
go to www.americandj.com for details



JELLY PAR PROFILE SYSTEM

Unique LED Par Lighting
System With "Jelly"
Transparent Glowing Cases

\$399.99*

400 ADJ ADVANTAGE POINTS
go to www.americandj.com for details

NEW!



Your Connection To Everything ADJ. Sign-up For Free At:
www.adjnewswave.com

Your Official Source For: Monthly ADJ NewsWave Newsletter //
New Product Announcements // ADJ Contests //
Special Announcements

WIFLEX DMX SYSTEM

Affordable Wireless DMX Transmitter /
Receiver System

\$199.99*

NEW!

200 ADJ ADVANTAGE POINTS
go to www.americandj.com for details



ADJ U
LEVEL 2 COURSES
NOW AVAILABLE!

Follow Us On:



facebook.com/americandj
twitter.com/americandj
youtube.com/adjlighting

www.americandj.com

Check out video footage of the effects in action. Get Product Details & User Manuals,
Join the ADJ Forums & ADJ Advantage Program & Stay up-to-date with ADJ by signing
up for the monthly E-News!



Enroll in ADJ University today!

After your finish this free educational video course
we'll send you an alumni t-shirt & certificate!

Go to www.adjuniversity.com

Contact us today for an authorized American DJ Dealer in your area or a
free catalog: **800.322.6337 / info@americandj.com**

©2012 American DJ® • Los Angeles, CA 90040 USA www.americandj.com • Kerkraide, Netherlands www.americandj.eu
*Price & Specifications subject to change without notice. Dealer price may vary. Pricing in U.S. Dollars.
Distributed in Canada by Sounds Distribution - Toll Free: 800-26-SOUND • Local: 905-428-9062 • www.soundsdist.com

Lighting the Future™

American DJ